musical
COURIER

OCTOBER 15, 1953 25 CENTS

MARY BOTHWELL

GARY GRAFFMAN

Brahms

First Concerto

Bernstein—N. Y. Philharmonic-Symphony

"... exuberant vitality and momentum ... a mastery of subtleties of dynamic shading ... interpretive sensitivity ... the net impression was one of significant talent and musicianship."
N. Y. Herald Tribune

"He has the bronze-like tonal qualities that enable him to take command of an orchestra without banging, his running scale passages are extraordinarily neat, and he plans his interpretations with intelligence." *N. Y. Times*

Beethoven

Third Concerto

Szell—Cleveland Orchestra

"A vital and brilliant approach, a modern zest, and a superbly controlled vigor. . . . It was a beautiful performance, one in which George Szell's accompaniment was the sparkling ruby and emerald setting for the Graffman diamonds and pearls." *Cleveland News*

Rachmaninoff

Second Concerto

Ormandy—Philadelphia Orchestra

"Graffman possesses a sure sense of dynamic blend, a poetic insight and restraint ... his flexible, delicate scale and arpeggio work were done with clarity and just the right amount of brilliance." *Philadelphia Evening Bulletin*

Reiner—NBC Symphony

"Surging power, a wide gamut of dynamics and a tone that had quality throughout the range."
N. Y. Times

Prokofieff

Third Concerto

Szell—Cleveland Orchestra

"The excellent, stirring piano playing of young Gary Graffman was the chief adventure of the Cleveland concert. . . . Graffman delivered the concerto with fine muscular impact and agility, coupled with musicianly mastery of its content and meaning." *Cleveland Press*

Beethoven

"Emperor" Concerto

Sevitzky—Indianapolis Symphony

"This young man has real greatness."
Indianapolis Times

"One of the great contemporary artists. . . . Inspiring as a young Paderewski must have been."
Utica Observer-Dispatch

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musical COURIER

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Ho-Yo-To-Ho Versus Bop

CONTROVERSIES seem to be the nature of these autumn days. Attracting the attention of non-musical readers to matters they would ordinarily overlook, they are not an unmixed bane to the tonal profession, though often stressed a good deal more than they deserve. The judicious may grieve because the fire blazing so brightly in the nation's headlines seems to be fed by an industrious application of publicity bellows.

One would hesitate to say that the rival forms of grand opera and the blues or folk ballad are in any sense doomed to push one another aside. They have been existing amicably for some time in various pastures of the huge musical preserve. Yet here is a respected diva of Valhallian heights feuding with an impresario of a world-famous opera house as to whether these contrasted kinds of melodic expression should properly issue from the same throat—at least during the Metropolitan Opera's home season and on the rocky isle of Manhattan.

When Helen Traubel declined to sign a "Met" contract for the coming season after singing Wagnerian roles with the company since 1939, she disclosed to the newspapers—which did not hesitate to supply banner headlines ranging from 24 to 48 point type—that her reason was because Rudolf Bing "had overstepped his bounds" in requesting (along with an offered 1953-4 season contract) that she "not appear in a night club in the New York area before her appearances at the Metropolitan and for at least one month afterward."

Perhaps Mr. Bing, an exact man in his decisions, felt that such an announcement on the 32nd day after the curtains had closed on Bruennhilde's or Isolde's taking off would find the shock to Metropolitan patrons—are they notoriously short of memory?—much mitigated.

Miss Traubel issued a sort of Declaration of Independence or Magna Charta for the Vocalist when she said, among other things: "I love the songs of Gershwin, Handy, Kern, Rodgers, Berlin, and other great American composers." (But who doesn't?) "I am glad to sing them and to bring to them my training and equipment as a singer. Since I cannot sing them at the Metropolitan Opera House—" the tone here was faintly severe—"I am singing them at night clubs, and I am happy to find that night club audiences are enthusiastically accepting me on my own terms." Mr. Bing, not to be outdone in love of the simple epic, assured newspaper readers that he also liked the folk song—in its right place, which one must assume was not the Golden Horseshoe. He had previously asserted his belief that the two forms did not mix well (in spite of George Gershwin's Porgy and Krenek's Jonny Spielt Auf). He also protested that she had released her letter to the newspapers before he had received it, but that is hardly news in these days of the zooming mimeograph.

So there the matter rests. The "Met" is giving some new fuel to its Magic Fire Scene in a refurbishing of Die Walkuere, and lots of people will listen to it—a few more than before since the house has put in over a hundred more parquet seats. Miss Traubel is having—according to early reports—a great success and large audiences in her concert and night club tour. She sang with such results at Chez Paree in Chicago for two weeks that she has been invited to return in January, and on Oct. 2 she began an engagement in the handsome Statler Hotel in Washington, D. C. That is only the beginning. . . .

What will all this do to the art of Music? Very little; it will go on.

• • •

A Newspaper Shakes Down Music

News that Warren Storey Smith, dean of Hub music critics, will no longer be writing for the Boston Post causes considerable surprise and regret in New England music circles. Smith came to the Post from the old Boston Transcript when Olin Downes was called to the New York Times from the Post. His reviews in the Transcript were distinguished by a scholarly bent. He has also taught history and theory at the New England conservatory, and is a composer and arranger with a particular interest in the Irish folk song.

The severance of Smith from the Post resulted from a change in policy which abolished the position of music editor completely. It is understood that reviews will now be handled on a contributory basis by a non-staff member. The question of such a policy in a large metropolitan music center aside, the Post has, according to Smith, acted with much consideration. The financial adjustment has been generous throughout his illness and upon termination of employment. As a final gesture the paper purchased for him the Symphony seats he has used so long and which he may continue to use on an emeritus basis for this year at least.

Actually, Smith is beyond the retirement age and perhaps these events may be a blessing in disguise for him. Still there are two points which may bear some thought. The first is that a large metropolitan newspaper has reverted to the idea that music is a secondary thing to be disposed of in the cheapest way possible. The second, that no way could have been found to retain this long-active reviewer on a reduced part-time basis, for some of the more important concerts at least.

ON THE COVER

Mary Bothwell, whose Lieder recitals and guest appearances with symphonic orchestras have made her one of the interesting singers on the American and European concert stage, opened her 1953-54 season on Sept. 30 with a Schubert-Wolf concert in Zurich, Switzerland. The blonde soprano then flew to England for engagements starting Oct. 4 with the London Philharmonic Orchestra, Sir Adrian Boult conducting. Miss Bothwell returns to America to commence her fall tour with a recital Nov. 2, at New York's Town Hall, where she will program songs and arias of Schubert, Wolf and Wagner. Her season's plans include all-Hugo Wolf recitals with accompaniment of chamber music ensemble and appearances as guest soloist with orchestra in Wagner and Strauss excerpts.

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THE MUSICAL FORUM

Where Are the Fledglings?

By H. W. Heinsheimer

"DEAR Mr. H.," a letter, just received from Ernest Bloch reads, "Thanks for sending me the score of my String Quartet No. 3, just off the press. When will I get proofs of the *Concerto Grosso No. 2* and the *Sinfonia Breve?* You'll be interested to know that I am completing the last movement of a new String Quartet—No. 4." . . .

Four new works in a little more than a year! And no sideshows—every one of them the real thing. The Third String Quartet, introduced by the Grillers last January in Town Hall made a deep impression, was hailed as a highlight of contemporary chamber music. The *Concerto Grosso No. 2* and the *Sinfonia Breve* had their world premieres in April at a BBC concert in London, conducted by Sir Malcolm Sargeant, and they will be introduced to America by Charles Munch in Boston and George Szell in Cleveland respectively.

All this from a composer who last July celebrated his 73rd birthday and, for the last forty years, has written to all his friends in every one of his many letters that he is too old, too sick and too disappointed to carry on much longer! If anything, these latest scores by Bloch are superior to some of his earlier works in the power and striking imagination of the music, their skill and maturity, and an intensity of thinking and feeling that shows no signs of age.

Beyond the individual case of Ernest Bloch, however, these fine and generally recognized achievements of a composer of his age and his generation in our present time seem to give food for thought of a much more general nature. Bloch is only one of many examples of composers who have reached maturity and success, and who still occupy the stage mainly in the company of their contemporaries. As they look around, they must be appalled to see so many faces which have been familiar to them for decades, and so few newcomers, so few young, promising figures who, with faltering, yet proud steps, enter the spotlight. As we look over the international number of front rank contemporary composers, we cannot fail to be shocked by their age.

I AM aware, of course, of the folly of a man in his declining years—I have just passed 53—to look upon the younger generation and bemoan the fact that nowadays there is no real talent. To look back nostalgically to one's own youth is a sure sign of old age. One who, like me, has been fighting in the musical *avant-garde* since first he could hold a fountain pen, should be particularly conscious of his own reminiscences and his feelings of contempt for just that sort of old grouser. The Doctor Bartolos of every generation have kept on repeating, *"La musica a miei tempi era altra cosa!"*

But no matter how careful I am to avoid such pitfalls of old age, the fact remains that there is an amazing and rather disturbing lack of young composers all over the world and a confusing predominance of older ones. *La musica, a miei tempi,* was no *altra cosa* —but *i musicisti,* the composers, certainly were.

How vividly do I remember my first contacts with the new generation of composers at the music festivals in Donaueschingen in 1923, and soon after at the first gathering of the International Society for Contemporary Music in Salzburg. No sooner had the big guns of the first world war been silenced than a veritable spring flood of new musical ideas seemed to erupt from the soil. Everybody was about 20, or maybe 25; if he was a venerable and slightly old-fashioned oldster, then 30. Gray-haired antiques of 53—why, we wouldn't have spoken to men of my present age, should one have ventured to mingle with us! A whole group of prominent composers were—like me—of vintage 1900: Aaron Copland, George Antheil, Ernst Krenek, Kurt Weill, Hermann Reuter, and probably half a dozen more. Henri Sauguet was 21, Poulenc 23, William Walton, 20; Hindemith, Rieti, Karol Rathaus, Mario Castelnuovo-Tedesco were all born in 1895. Milhaud and Honegger had just turned 30. Alban Berg, nearing forty, was slightly remote.

ANOTHER war has been silenced now for almost a decade, and we have had festivals all over the map of Europe, prizes and contests, gatherings and congresses for new music, *Ferienkurse* in Darmstadt, International festivals in Brussels, Oslo, Frankfort, tape recordings, radio performances, television—a huge arsenal of performing facilities, infinitely larger than the improvised get-togethers of Donaueschingen, the early catacombs of Salzburg or Prague.

But who are the most esteemed composers? Who are the prominent, the successful, the important creative musicians of France today? Aren't they Darius Milhaud and Arthur Honegger —just turned 60, and Francis Poulenc, rapidly getting to that turn? Hindemith still by far outranks in importance and influence any other German composer. And before you say Carl Orff—look up the dictionary: Orff who lately has made such an impression and whose fame is now spreading to America is not at all a post-war composer—a post-war II composer, that is. Amazing as it sounds, he was born in 1895. And Boris Blacher, another recent discovery from Germany, has just celebrated his 50th birthday.

And what little music can be heard —faint and feebly enough, to be sure—from behind the Iron Curtain comes from Zoltan Kodaly, from Hanns Eisler and Paul Dessau, septuagenarian imperial veterans of World War I—and in Russia, the late Sergei Prokofieff, born in 1891, until his dying day most certainly outshone what little light there came from new names since the hectic fame of Shostakovich faded into strange oblivion.

ANYONE who travels in Europe today —and we do not concern ourselves here with the American scene, which poses very different problems — anyone who goes abroad, visits music festivals, and concerts, talks to performers, teachers, publishers—as I have done several times since the war—is struck by this shift in the importance of a generation —one that has remained in the lead for more than thirty years. When they started out to conquer the world there was, of course, already an older generation: that of Richard Strauss, of Hans Pfitzner, of Joseph Marx, Respighi, Ravel; and theirs was a different—a well-built, well-protected, beautifully organized world. The world of the new music was a much more chaotic realm of twelve-tone experiments, and neo-classic oratorios, of quarter tone pianos, of the Ballet Mécanique, of *Wozzeck*, of fantastic *Lehrstücke* by Weill or Hindemith, of tone-clusters and pianos plucked by fingers and pounded by elbows. It was a different universe altogether.

And the men who once created this exciting, pulsating, wonderfully mad world—they are still around, with many added pounds around their waist and their imagination, with grayed hair and grayed ideas. Many of them are masters in their own right—but masters, not beginners, not searchers, not diggers who didn't care whether they struck gold or lead, and who dug because they had to. . . .

WHERE are the fledglings? When you pounce on arrivals from Europe — and I pounce on every one of them, eager to be told that there *is*, after all, a young Stravinsky, a young Bartok, a young Hindemith—when you pounce on them you will get a few names, of course, but they are uttered reluctantly and after considerable thinking. There is mention of a few Germans who write "interesting" music—of a French symphony that was "by far the best work played at the Frankfort festival." And when you think about it afterwards, you can't help feeling that the man has said that it was the best—but hasn't said that it was good. . . . There is young Britten (not so very young any more) of course, and Dallapiccola—and he, too is already 49.

But when you ask one of them what was the great impression of the Oslo Festival this spring, he will tell you that it was Schoenberg's Violin Concerto, and he has trouble in remembering many of the other names. When I, myself, attended the Brussels Festival of the International Society for Contemporary Music in 1948, a belated world premiere of a choral work by Anton von Webern, born 1885, was the most exciting, the most important and the most modern work on a four-day program of music from all over Europe!

Where, I repeat, are the fledglings? Are they really the "lost generation"—unknown victims not only of the physical destruction of the war but of its terrible ideological aftermath, lost in a world where there is so little to write about, so little faith, so little real hope, so little belief in man and his destiny?

They can not be lost forever, nevertheless.

I think it was Gustave Mahler who once walked along the seashore with a man who told him that there was no future in musical creation anymore, that there were no young composers, that the world had really come to an end.

Mahler stopped him. He turned towards the tremendous expanse of the ocean and pointed to the unrushing waves.

"Here—can't you see?—here comes the last wave," he said, smiling.

Metropolitan Opera Plans 70th Year

The Metropolitan Opera has announced ten revivals for its 70th year (the 69th season), which will open on Nov. 16, with a new production of Gounod's Faust, the initial work given in the house in 1883. Two other new productions are Tannhaeuser and Barber of Seville. Five operas have been "reconditioned" scenically — Bellini's Norma, Debussy's Pélléas et Mélisande, Verdi's Simon Boccanegra, Mozart's Nozze di Figaro and Don Giovanni. Listed as revivals, because absent for more than a year, are Lucia di Lammermoor, Il Trovatore and Die Walkuere. The repertoire also includes Carmen, Cosi Fan Tutte, Boris Godunov, La Boheme, Die Fledermaus, The Rake's Progress, Aida, Forza del Destino, Rigoletto, Traviata, and Parsifal.

Added to the roster are 16 new artists, including three winners of the Auditions of the Air, Heidi Krall and Maria Leone, sopranos, and Charles Anthony, tenor; the others are: Lisa Della Casa, Jean Fenn, Irmgard Seefried and Dolores Wilson, sopranos; Sandra Warfield, contralto; James McCracken, Gino Penno, and Cesare Velletti, tenors; Ettore Bastianini, Josef Metternich and Theodor Uppman, baritones; Fernando Corena and Nicola Rossi-Lemeni, bassos.

Returning to the company are the conductors Pierre Monteux and George Szell. Monteux will conduct the opening night's Faust, a new production designed by Rolf Gerard and staged by Peter Brook, British director. Szell, who is musical director of the Cleveland Orchestra, will lead the second new production, Wagner's Tannhaeuser, on Dec. 28. Cyril Ritchard, British director, will stage Barber of Seville on Feb. 19 next.

New Singers Include 8 Americans

The new singers include eight native Americans. Jean Fenn, from Los Angeles, won the Atwater Kent Award in 1948, appeared on the radio and with the Los Angeles Civic Light Opera, sang Musetta with the San Francisco Opera and later with the New York City Opera.

Maria Leone, born in Detroit, bowed as Nedda with the Garden State Opera in Union City, N. J., later singing with the Philadelphia La Scala Company, the Cincinnati Zoo Opera, and in Bogota, Columbia; she won first prize in the Air Auditions in 1951.

Heidi Krall won a Kathryn Long Opera Fellowship from the Metropolitan several years ago, and this year captured the Auditions of the Air award.

Sandra Warfield was born in Kansas City, won the National Federation Pacific Coast Award, appeared with the Los Angeles and San Francisco light opera companies, with the Norfolk Symphony, and as Stravinsky's Mavra with the Chautauqua Opera.

Dolores Wilson, coloratura, a native of Philadelphia, studied in Italy and bowed at Brescia as Rosina in 1948, later singing in opera at Trieste, Venice, Rome, Naples, Lisbon, Monte Carlo, Rio de Janeiro, and the Aix Festival.

Charles Anthony, born in New Orleans (real name Caruso!), in 1949 won the New Orleans Opera Association Auditions of the Air and the Junior Philharmonic contest there, later the Southern Regional test of the N. O. Opera Guild, and then the "Met" Auditions of the Air. He went to Italy for further study and appeared at Florence in Paisiello's Barber of Seville.

James McCracken, from Gary, Ind., made his Broadway debut in A Tree Grows in Brooklyn, was tenor soloist at Radio City Music Hall last March. He appeared with the Central City Opera and Norfolk Civic Chorus and Symphony (as Samson in Saint-Saens' opera).

Theodor Uppman, from San Jose, Cal., created the title role in Britten's Billy Budd at Covent Garden and in the American TV premiere over NBC. He appeared with Maggie Teyte in San Francisco with the Symphony Orchestra under Monteux, and repeated the role at the N. Y. City Center.

Of the new European artists, several are well known in this country. Irmgard Seefried, a leading soprano of the Vienna State Opera and opera houses throughout Europe, has toured here as a concert artist. Nicola Rossi-Lemeni, born in Constantinople of an Italian father and Russian mother, studied in Italy and sang in opera houses there and in Latin America. He made his U. S. opera debut with the San Francisco company as Boris Godunov in 1951, and this year sang Boito's Mefistofele there on the opening night. His "Met" introduction will be as Gounod's Mephistopheles on opening night.

Artists Returning

Returning after an absence of one or more seasons are Ljuba Welitch, Jussi Bjoerling, Ferdinand Frantz and Martial Singher. Among those not on the roster this season are Anne Bollinger, Laura Castellano, Paula Lenchner, Delia Rigal, Helen Traubel, Hide Zadek, Ferruccio Tagliavini, Mario del Monaco, Giuseppe di Stefano, Giacinto Prandelli, Hans Hopf, Emery Darcy, Richard Holm, Sigurd Bjoerling, Herbert Janssen, Paul Schoeffler, Paolo Silveri, Robert Weede, Josef Greindl and Endre Koreh.

Peter Brook, British regisseur, was head of productions at Covent Garden in 1949-50, directed the film of The Beggar's Opera, many Shakespearean productions, and The Little Hut, which recently opened in New York. Cyril Ritchard appeared here with John Gielgud in the Theatre Guild revival of Congreve's Love for Love, and among a large number of productions, musical and dramatic, on many stages, last year directed Shaw's Misalliance in New York.

New York Philharmonic Season Launched

The New York Philharmonic-Symphony Orchestra's 5180th concert opened the new season on Oct. 8. Dimitri Mitropoulos wisely decided to focus the interest of the audience not on the soloist but on the orchestra. Seven first desk men were featured in Karl Stamitz's Symphonie Concertante for as many solo instruments and orchestra, and the Philharmonic's first violist, William Lincer, appeared as soloist in Berlioz' Harold in Italy.

For many of the first desk men this season marks a tenth anniversary with the ensemble. John Corigliano, though he joined the orchestra seven years earlier, opens his tenth season as concertmaster. Among others with the Philharmonic for a decade are William Lincer, viola; the first week's soloist, William Bell, tuba; Harold Gomberg, oboe; William Polisi, bassoon; Michael Rosenker, assistant concertmaster, and Joseph Singer, French horn.

A festive audience rose when Mitropoulos opened his program, as usual, with the National Anthem. Stamitz's work had John Corigliano, violin; Laszlo Varga, cello; John Wummer, flute; Harold Gomberg, oboe; Robert McInnis, clarinet; James Chambers, first horn, William Namen, second horn, as the solo ensemble. The score is characteristic of late 18th century music, historically interesting but something of a curio. With the soloists playing their parts brilliantly and the orchestra furnishing a well balanced accompaniment, the work was received with warm applause.

Schumann and Berlioz

Schumann's "Rhenish" Symphony closed the first half. With its highly romantic and typical German atmospheric content, the symphony was a clever pendant to the work which followed after intermission, and is one of the highlights of the romantic period — Berlioz's Harold in Italy. As is well known, Harold, patterned after Byron's melancholy wanderer, gives expression to his emotions through the solo viola. Lincer played masterfully, exhibiting beautiful tone and consummate technic.

On Sunday, Oct. 11, Schumann's "Rhenish" Symphony and Harold in Italy were repeated. Berlioz's Roman Carnaval Overture completed the list. The two all-symphonic works formed the program for the season's first Sunday afternoon broadcast by the orchestra over the CBS network, again sponsored by Willys Motors, Inc., and with James Fassett as the commentator.

H. W. L.

SIGNING CONTRACT to take the De Paur Infantry Chorus to Japan in 1954. A. Strok (seated), veteran impresario in the Orient, will present the chorus in conjunction with Asahi, Tokyo newspaper. Endorsing contracts are, l. to r., Frederick C. Schang, president of Columbia Artists Management Inc., and manager of the Chorus; Capt. Leonard de Paur, its conductor; and Robert Modlin, Mr. Strok's associate. The tour of six weeks will open on Jan. 25, 1954.

Munich Opera Stages London Strauss Series

By Arthur Notcutt

LONDON.—We have had an opportunity to appraise the later stage works of Richard Strauss in a series presented at Covent Garden by the Bavarian State Opera. Bringing their principal singers, orchestra, chorus and ballet, the company gave the British premieres of Capriccio and Die Liebe der Danae, as well as Arabella, of which Covent Garden had offered four performances in 1934 with only moderate success, perhaps because it had been advertised as a second Rosenkavalier.

This verdict was reversed on the present series' opening night. The reception was rapturous, in part owing to Lisa Della Casa's enchanting performance in the title role. She had previously sung at Glyndebourne and Edinburgh, but not at Covent Garden. Her voice, not especially powerful, is exquisitely produced, and her attractive appearance, perfection of style and tonal beauty won her a triumph. Two of the men singers were outstanding, Herman Uhde, a rich baritone, and Benno Kusche, a versatile and consummate artist. The Munich orchestra is a fine body of players, who obviously love their Strauss. Rudolf Kempe, the General Music Director, gave an impassioned and inspiring reading of the score. The producer was Rudolf Hartmann. The *mise-en-scène* and lighting effects testified to the care in detail of the production.

While Arabella is no Rosenkavalier, there are lovely things in the opera—a duet in the first act for the two sisters, a scena for the heroine. The second act boasts the latter's song, "Du wirst mein Gebieter sein," and some attractive waltzes, while the final one has an expressive duet for Arabella and her betrothed. Granted the plot is somewhat thin, and there are weaknesses in the score, the general effect this time was thoroughly enjoyable.

Danae's Cloudy Symbolism

The checkered history of Die Liebe der Danae was much discussed at the time of its delayed Salzburg world premiere in 1952, following its single private hearing in 1944. The British audience was frankly puzzled, especially during the first and second acts, because of the complicated symbolism of the plot, combining two myths—that of Danae wooed by the God Jupiter in the form of golden rain, and of Midas, legendary King of Phrygia, whose touch turned everything to the same golden metal. Perhaps, too, because of the fact that serious and buffo elements were rather freely interspersed. But in the third act Strauss has written music of a burning beauty and flawless technical skill that made an arresting effect. The staging was superb and the chorus scenes remarkable. The three principals were Annelies Kupper as Danae, a role she sang also at the Salzburg premiere; Ferdinand Frantz as Jupiter, and (as Midas) Howard Vandenburg, young American tenor, who has considerable gifts and should have a successful career.

Capriccio was Strauss' last opera, and was first heard in Munich in 1942. Styled "A Conversation Piece with Music," it has a libretto written by the composer and Clemens Krauss. It is in one act lasting more than two hours. The scene is in a castle outside Paris about 1775, when Gluck incidentally was working on the reform of the opera. There is comparatively little action, and a stage as large as that at Covent Garden is less well fitted for it than the tiny Gaertnerplatz Theater in Munich. But such was the organizing skill of the company that, in spite of the fact that no English translation was available, this "experiment in opera" made its full effect.

SCENE FROM DIE LIEBE DER DANAE as presented by the Bavarian State Opera in London, with Annalies Kupper, Danae; Frantz, Jupiter.

The cast included Maud Cunitz (Countess), Richard Holm (Flamand) and the admirable Kusche as La Roche, the dominating theatre director. Robert Heger, a familiar figure at Covent Garden twenty years ago, conducted. The scenery, costumes and production by Hartmann were a delight. The artistic success of the brief season was never in doubt after the opening performance.

Berlin Festival Ranges from Antique to Modern

By Horst Koegler

BERLIN.—Though this year's festival did not reach the high standards of that in 1952, there still were quite a few evenings which conformed thoroughly with internationally acknowledged values.

The center of interest shifted from the ballet to opera, but even so the ballet took its rightful place. With three different programs, the American National Ballet opened with a gala premiere in the presence of the High Commissioner, Dr. Conant, in the newly reconstructed Titania Palast. The applause of the Berlin audience singled out Alicia Alonso and Igor Youskevitch, but a warm reception was given to the other excellent soloists and the corps de ballet. It also included the choreographers who were present, of which Jerome Robbins, with Interplay and Fancy Free, deserved the highest honors. Also, John Taras' Design with Strings and William Dollar's The Combat stood high in the favor of the audience.

It was difficult for the Ballet of the Royal Opera of Stockholm to surpass the impressions made by the American guests, or even to equal them. The three ballets presented by the Swedish ensemble were unimaginative, and in addition were danced badly. Under these conditions, Birgit Cullberg's eagerly expected ballet after Miss Julie by Strindberg proved disappointing.

The same need not be said of Tatjana Gsovsky's much less ambitious undertaking. With the corps of the Berlin Municipal Opera, she offered her ballet, Hamlet—rather a problematic experiment, which in its entirety can not be called a success. But several scenes are conceived with real genius, so that the designation "after Shakespeare" does not appear sacrilege. The impressive score is by Boris Blacher. Preceding this creation was a less fortunate *"ballet blanc,"* danced to a Mozart Divertimento, and called Choreomusica.

Offenbach and Einem Operas

The Municipal Opera contributed several new productions. Offenbach's Contes d'Hoffmann was given in its original version for the first time in Germany. Reconstructed by the Swiss authors Otto Maag and Hans Haug after reviews of the Paris premiere, the action is enlarged in the prelude and postlude by incorporating the stage character of the Muse who changes into Nicklas in the three main acts. In addition, the Giulietta and Antonia acts were interchanged, a measure not justifiable from either a musical or dramaturgical point of view. The rather controversial impression was heightened by the entirely unromantic and over-technicised stage direction by Adolf Rott, on a revolving stage constructed by Robert Kautsky. The reliable musical director was Leopold Ludwig. The leading parts were sung by Sebastian Hauser, Josef Hermann, Rita Streich, Martha Musial and Helene Werth, competent in accordance with the possibilities of the ensemble, if not all ideally cast.

A disappointment was also the German premiere of Gottfried von Einem's opera, The Trial. Einem certainly is a marked theatrical talent, but in this case he showed bad judgment in the choice of his libretto. It is questionable to make Kafka's profound writings the subject of a pure melodrama. Einem as a composer offers many second-rate musical ideas, though his work is written with an apparently complete unselfishness and as an author he modestly recedes behind Kafka. In its spiritual essence, the work has little to do with the novel, at least in the understanding of it possessed by this reviewer. Guenther Rennert, the stage director, might have done better by muting the extraneous effects of the opera, instead of stressing them. In any case, the opera through this interpretation did not move closer to Kafka. A musically excellent performance in the main was given by the conductor Arthur Rother and the leading singers Erich Witte, Elfride Troetschel and Mathieu Ahlermeyer.

Varnay as Bruennhilde

The real climax of the festival was the new production of Goetterdaemmerung, which Heinz Tietjen not only staged but conducted. Tietjen's comeback as a conductor was judged by many the sensation of the festival, and rightly so, for his complete identification with Wagner's scores achieves surprising matamorphosis of the less than first-rate orchestra of the Municipal Opera. Since 1945 I have not heard a better Wagnerian conductor. Due to the union of stage director and conductor, there was a harmony of scenic and musical concep-

tion which could hardly be improved. A magnificent help also were the scenic designs of Emil Preetorius.

Astrid Varnay's Bruennhilde was the other great experience of the evening. At the present time she has few equals in this role on any European operatic stage. Inspired by her superb effort, the other members of the cast achieved an intensity which is too often missed in the case of those operatic civil servants of the German stage. Besides Hans Beirer's splendid Siegfried, Josef Herrmann's brooding Gunther, Josef Greindl's calculating Hagen and Martha Musial's warmhearted Gutrune have to be mentioned.

Milhaud and Monteverdi Staged

More peripheral was the position of a second evening of the Municipal Opera, which introduced to Berlin Milhaud's novel if not very fascinating Orphée, and Karl Amadeus Hartmann's woodcutlike chamber opera, Des Simplicius Simplicissimus Jugend (The Youth of S.S.), in two unfortunately completely unfitting productions.

Besides these evenings there were the usual repertory performances, a bit glamourized by the appearances of famous guest artists, such as a Tristan with Martha Moedl as Isolde, Rosenkavalier with Varnay, and three other Ring operas in which this artist sang the Bruennhildes.

Controversial was the final impression of a drastically cut performance of Monteverdi's last opera. L'Incoronazione di Poppea, given with an ensemble of young singers. Among them were many promising talents, but none who could shoulder the stylistic burden which this work demands. Nevertheless, Monteverdi's genius, which anticipates many later developments of opera, impressed even in this junior edition.

Hindemith's Cardillac Revised

Further to report is the guest performance of the Municipal Opera of Frankfort with the new version of Hindemith's Cardillac, which hardly improves on the first one of 1927. In accordance with his changed musical ideas, the composer mellowed the harshness of sound of the earlier score, the severity of the vocal lines originally conceived in a pure concert style, in aiming for a closer relationship between word and music, and tried to bring the work in closer accord with the demands of the musico-dramatic theatre. But in doing so he has somewhat emasculated his ingenious first opera. The splendid performance of the guests from Frankfort, with Georg Solti as conductor, Guenther Rennert as stage director, Teo Otto as scenic designer and such first rate singers as Anny Schlemm, Resl Zapf, Willi Wolff and Heinrich Bensing could not alleviate these shortcomings.

Chamber music evenings introduced to Berlin the Quintette Instrumental Pierre Jamet of Paris, the Virtuosi di Roma, the London Golden Age Singers, the Amadeus Quartet, and the American Paganini Quartet. A Schubert cycle was incorporated in the festival, 12 evenings during which—besides repertory pieces—many of his works rarely performed were programmed.

Other Novelties

Furtwaengler also offered a Schubert evening with the Philharmonic Orchestra. But neither his nor a concert conducted by Herbert von Karajan (Eroica and Bartok Concerto for Orchestra) had the fascination cast by Hans Rosbaud's performance of Schoenberg's Dance around the Golden Calf, the posthumous central scene of his unfinished opera, Moses and Aron. This is twelve-tone music of such sincerity that even those skeptical of the system could not escape its emotional spell. Instead of the expected "boos," the performance met with greater approval than that of a Vivaldi Concerto Grosso and the Mozart "Jupiter" Symphony.

Ferenc Fricsay opened his series of RIAS symphony concerts with a splendid interpretation of Bartok's Piano Concerto No. 2 with the equally inspired Geza Anda as soloist. The most convincing proof of Fricsay's dramatic conducting talent, which draws its inspiration from a deeply rooted musicality, was his impetuous and (for Berlin) incomparable interpretation of Verdi's Requiem with St. Hedwig's Cathedral Choir and Maria Stader, Marianne Radev, Helmut Krebs and Kim Borg as the virtually ideal soloists.

AT THE VENICE FESTIVAL . . . L. to r., Alfredo Piovesan, director of the festival; Mario Rossi, conductor; Jennie Tourel, who sang in the Italian premieres of the Stravinsky Cantata and the new Hindemith, Canticle of Hope to a text by Claudel; and Hugues Cuenod, another soloist.

Venice Series Offers Many Modern Scores

VENICE.—A wide-ranging program marked the International Festival of Contemporary Music at Venice from Sept. 6 to 18, though there were some incongruities in its diverse offerings. Not all the music was new, as one heard early Venetian sacred works sung beautifully by the choir of the Cathedral of San Marco. Herbert von Karajan led the Italian Radio Orchestra in a concert of scores by Debussy, Ravel, Brahms, etc., in fine performances. There were also some splendid offerings by the New York City Ballet in productions familiar to American dance-lovers.

La Fenice staged an interesting triple opera bill consisting of Lukas Foss' The Jumping Frog of Calaveras County, Jean Francaix's L'Apostrophe, and a new work, Boxing Match, by Vieri Tosatti, young Italian composer. The Foss work is well known in the U. S. because of its several hearings at Indiana University and elsewhere, and it won a respectable success here. L'Apostrophe is a satiric treatment of a typical triangle situation between wife, husband and lover, done in a light but sophisticated manner which nevertheless proved boring. The Tosatti opera is a slapstick effort in which the spectators at a boxing match begin to riot and eventually are quelled by the police, who arrive on stage in an American jeep!

Among the most impressive concerts was that by the Turin Radio Symphony and Chorus, conducted excellently by Mario Rossi. This included the third Concerto for Orchestra by Goffredo Petrassi, subtitled Recreation Concertante, dazzlingly scored and quite original; a suite, Homages of Falla; the Italian premiere of the Stravinsky Cantate, with Jennie Tourel and Hugues Cuenod as excellent soloists; and Hindemith's new Canticle of Hope to words by Claudel, a cantata scored rather dynamically for the chorus and brass choirs, but sung with much artistry by Miss Tourel as the soloist.

A concert of contemporary scores by the Baden-Baden Radio Orchestra under Hans Rosbaud expertly presented works by Malipiero and Blacher, two symphonies by Hanns Jelinek and Giselher Klebe (premieres), as well as the Hindemith Concert Music for Strings and Brass. There was also a program of music by Busoni and Casella by the Italian Radio Orchestra under Previtali, and another by La Fenice Orchestra under Sergiu Celibidache, which was marred by technical flaws but included an invigorating performance by Leo Smit of the Piano Concerto by Alexei Haieff, American composer.

Ricci Back from S. A. Tour

Ruggiero Ricci, returned from a three months tour of South America, has been invited to Israel for appearances with orchestra and in recital.

Renardy with London Orchestras

Ossy Renardy played the Brahms Violin Concerto on Sept. 15 with the Royal Philharmonic Orchestra under Sir Basil Cameron at Albert Hall, London, before a capacity audience of 7,000. Four days later he was heard at the Royal Festival Hall in the Tchaikovsky Violin Concerto with the Philharmonia Orchestra, Herman Lindas conducting, again before a sold-out house. Mr. Renardy has been engaged to return to Great Britain in March, 1954.

Dilling Opening U. S. Tour

Concluding her European tour, harpist Mildred Dilling broadcast with the Zurich Radio Orchestra, made two more appearances in Paris, was soloist with the Birmingham Symphony, and gave a Wigmore Hall recital in London. She returns to tour the States on Oct. 29.

Mozart Trio to Sing Abroad

The Mozart Trio with Paul Higinbotham, accompanist, begin their first European tour this fall, through the facilities of the Department of State in America House and Embassy-sponsored concerts. They will sing Mozart vocal chamber music.

Music of Rare Variety Heard In Paris and at French Fetes

By Suzanne Demarquez

PARIS—At the close of the holiday period, a rapid roundup of recent musical events is in order. Both in Paris and in the numerous festivals in other French cities, music of great variety and interest was presented.

In the capital the Grande Saison included a series by the Vienna State Opera, presenting Mozart's Magic Flute, Strauss' Elektra and Liebe der Danae, conducted by Clemens Krauss and Karl Boehm. The singing by leading artists of the company impressed greatly, though the settings were a bit disappointing. Then there was the local premiere at the Opéra-Comique of Stravinsky's The Rake's Progress. The costumes and *décors* by Wakhevitch are among the finest we have seen, and evoke the spirit of Hogarth's paintings. The principal roles were sung by Janine Micheau (Anne), Simone Couderc (Baba), Leopold Simoneau (Tom) and Depraz (a most convincing Shadow). André Cluytens made the orchestra sound splendid.

Ballet events included a new work, Hop Frog by the Danish choreographer Harald Lander, staged by the Opéra with mystical, tense music by Raymond Loucheur, and a story adapted from Poe, to settings by the painter Unterstaller; also the impressive Héraklès, by the Janine Charrat Ballet, with a score of poetic sort by Maurice Thiriet, and *décors* by Andre Boll. In the latter work, the loves and death of the hero are portrayed in lyrical style.

The Orchestre National, under Jascha Horenstein presented Janacek's The House of Death, opera after Dostoievsky, in concert form, an original, powerful work, conducted with authority and sung by artists of the Paris Radio. Horenstein also gave the local premiere of Alban Berg's Picture Postcard Texts, with Irma Colassi as a fine soloist; a Symphony for Strings by Mihalovici in atonal style; the moving Lied et Toccata by Tansman; and Thomson's Louisiana Story.

Ormandy and Munch conducted the Orchestre National to capacity crowds. Munch presented the Piano concerto by Alexei Haieff, a brilliant, well-sounding work, well played by Leo Smit; a symphony by Walter Piston, containing large-scale, rather declamatory themes; and Milhaud's Suite Concertante for piano and Orchestra, which bubbles with *joie de vivre*, as played by Nicole Henriot. Munch also commemorated the 150th anniversary of Berlioz's birth with a moving interpretation of his Romeo et Juliette. . . . Among soloists in recitals, the singers Victoria de los Angeles and Nan Merriman; the violinists Gioconda de Vito, Heifetz and Menuhin were applauded, the last-named introducing here Mendelssohn's D minor Concerto.

Festival Highlights

Turning to the festivals, Aix-en-Provence revived Mozart's Cosi Fan Tutte with great success, the cast including Teresa Stich-Randall (Fiordiligi), Nan Merriman (Dorabella), Graciella Sciutti (Despina), and for the masculine trio Leopold Simoneau, Renato Capecchi and Marcello Cortis, the latter also providing the gay staging. The Barber of Secille was mounted there for the first time with beautiful *décors* by Derain, and a cast including Dolores Wilson, American singer, as a piquant Rosina. Mozart's Figaro was given with Stich-Randall (Countess), Sciutti (Susanna), Coloybo (Count), Tozzi (Figaro), Hugues Cuénod and Armando Basile among the singers. The orchestra of the Société des Concerts was led by Rosbaud in the Mozart, and by Giulini for the Rossini opera.

This unusual festival also presented concerts of the Southwest German Radio under Sacher, Rosbaud and Ernest Bour. New works were La Recréation Concertante by Goffredo Petrassi, with use of contemporary idiom in 18th century forms; also (written for the festival), Orphée, concerto for violin and orchestra by Henri Sauguet, charmingly using dance rhythms, played by Ludwig Bus. Webern's Concerto for 9 Instruments had its French premiere. Other novelties were Cercle des Metamorphoses by the young composer Maurice le Roux, which pushes the 12-tone system to its furthest limits, and Les Mouvements en Relief by Maurice Jarre, which abounds in iridescent sounds of evocative sort. Scores by Schoenberg, Stravinsky and Bartok were centers of interest. Monique Haas reaped a triumph with the Cinque Etudes for piano and orchestra by Milhaud and the Aubade by Poulenc.

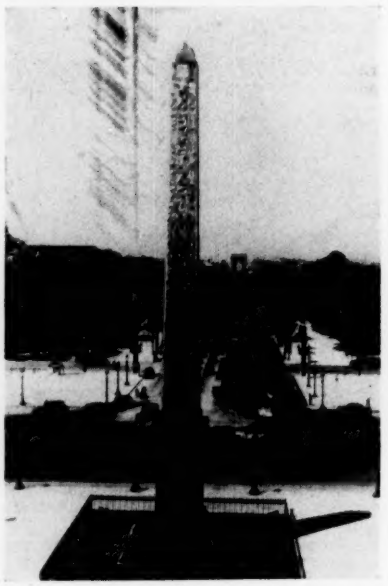
A Milhaud Premiere

The Bordeaux Festival presented the world premiere of Christophe Colomb, drama in two parts by Claudel with incidental music by Milhaud. A new work on the same theme as their opera. The scenic production was by the company of Barrault and Renaud, and it provided a surprisingly well unified blend of poetry, music, dance and choral passages. The score is partly inspired by folklore and uses the rhythms of the speaking as well as singing voice. Other outstanding events at Bordeaux included a superb concert of Mozart works by the Wiener Oktett in the library at the Chateau de Brede, and a staging of Gounod's Mireille in the Jardin Anglais of the Palace by artists from the Grand Théâtre of Bordeaux under the skilled musical direction of Jean Fournet.

At Vichy and Royaumont

The Festival in Vichy was devoted to French music, especially that of Berlioz. The Théâtre du Casino presented its fine orchestra under Paul Paray and Gaston Poulet. The latter led the Ode to Music by Chabrier, La Demoiselle Élue by Debussy, and Berlioz's dramatic symphony Roméo et Juliette, with singers from the Paris Opéra and the choir of St. Eustache there. The following day, in the magnificent nave of the Abbey of Souvigny, near the tombs of the Dukes of Bourbon, he conducted the Berlioz Requiem in a worthy frame. . . .

Near Paris, at Royaumont, among the famous ruins of the Cistercian Abbey, religious music of the Middle Ages, Bach's Art of the Fugue and Honegger's King David received remarkable interpretations.



PARIS . . . Avenue des Champs-Élysées.

Tourel Returning for Tour

Jennie Tourel's current European tour opened with three appearances at the Venice Festival, presenting the Italian premieres of Cantatas by Stravinsky and Hindemith. After concerts in other Italian cities, in Paris, London, and her local debut in Amsterdam with the Concertgebouw Orchestra, the singer returns to New York on Nov. 13 for her ninth consecutive North American tour.

Firkusny Back from Europe

Rudolf Firkusny was soloist with the BBC Orchestra in London under Sir Malcolm Sargent on July 29. In September he will appear again in the British capital with the Mozart Players. October engagements for the pianist include one with the Rochester (N.Y.) Philharmonic under Erich Leinsdorf.

Olevsky on Short Tour Abroad

Julian Olevsky left by plane on Sept. 25 for 13 recitals and appearances with orchestra in Holland, Austria, Switzerland and Sweden. The violinist returns in the middle of November for his 1953-54 American tour.

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Boston Symphony Begins 73rd Year

By Jules Wolffers

BOSTON.—All indications are that this area is due for a brilliant and flourishing season in spite of unsettled business conditions. The Boston Symphony Orchestra announces that three of its four local subscription series are completely sold out. There are still some seats available for its Sunday series of six concerts. (It has always been a mystery why the public here seems somewhat averse to the idea of Sunday symphonic music. The Friday-Saturday series have waiting lists, with those persons waiting obstinately and refusing to accept the same orchestra and conductor for the Sabbath.)

The orchestra opened its 73rd season on Oct. 9, Charles Munch beginning his fifth year here. The season will extend through May 1, with 69 concerts to be presented in the Greater Boston area. Six rehearsals will be open to the public at nominal prices. Out-of-town concerts will include 10 in New York, five in Brooklyn, the same number in Providence, and four in Washington, D. C. Other cities to be visited include Northampton, Springfield, Buffalo, Ann Arbor, Detroit, Rochester, Ithaca, Detroit, Newark, Philadelphia, New Haven (2), Hartford, New London and New Brunswick, but *not* Worcester, which still prefers the Philadelphia Orchestra.

Among the soloists to appear through the season are Grant Johannesen, Alexander Brailowsky, Zadel Skolovsky, Leon Fleisher, and Samson Francois, pianists; Spivakovsky and Francescatti, violinists; Tortelier, Fournier and Mayes, cellists. Various singers will appear as soloists in choral works. Margaret Harshaw will be heard, as will the Helsinki University Chorus in addition to local groups.

Guest conductors are Ferenc Fricsay, Pierre Monteux, and Guido Cantelli.

Recital Schedules

In the recital field, Aaron Richmond, executive director of the Boston University Celebrity Series reports one of the best advance sales in his experience. This in addition to the several hundred seats allocated to the University. . . . Spurred on by the B.U. entrance in the concert area, Harvard's Pierian Sodality announces a public series of its own and the New England Conservatory is expected to offer something special this year with Richard Burgin as new conductor of the Conservatory Orchestra. . . . Demeter Zachareff, Hub concert manager, is bringing several attractions to Boston. Anita Davis Chase will continue to manage the Metropolitan Opera season here, in addition to a few top-drawer events. . . . This does not take into account Boris Goldovsky's New England Opera Theater, the Gardner Museum concerts, the Museum of Fine Arts programs, the Lowell lecture-recitals, and a score of other series to be found in the metropolitan area.

Vienna Broadcasts Chajes Work

Julius Chajes, pianist and composer, and his wife, Marguerite Kozenn, soprano, are on a tour of 16 concerts in Paris, Vienna, Rome and Jerusalem. On Sept. 30, Mr. Chajes' Concerto for Violoncello and Orchestra, with Senta Benes as soloist, was broadcast from Vienna in a transcription made this summer in the studios of the Austrian Radio.

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Baton Symposium In Philadelphia

By Samuel L. Singer

PHILADELPHIA. — The Philadelphia Orchestra had no less than thirty guest conductors during the week of Sept. 28. The occasion was the second annual Conductors' Symposium, attended by young directors of community orchestras from all over the country. From Eagle Rock, Calif.; Oak Ridge, Tenn.; Teaneck, N. J.; St. Paul, Minn., and many other places they came for inspiration, guidance, practice and exchange of problems.

The symposium, this year as last, was held under the joint sponsorship of the American Symphony Orchestra League, the American Society of Composers, Authors and Publishers, and the Philadelphia Orchestra Association. Representatives of the three organizations were on hand and, of course, the central figure was Eugene Ormandy as teacher and coach.

The conductors, 29 men and one woman (Mrs. Carolyn Bert, leader of the Kewanee, Ill., Civic Orchestra) each directed the full Philadelphia Orchestra at rehearsal in a work by Beethoven or other standard composer, or in a piece by one of a dozen leading American composers. The contemporary music and three extra rehearsals were performed through the courtesy of ASCAP.

Hardly less important than the rehearsals were the discussion periods. Ormandy, providing briefings, advice and instruction via word and example, at one of the final sessions, gave a half-hour capsule exposition of baton technique and a conductor's problems off the podium.

Present throughout was the dynamic Helen M. Thompson, executive secretary of the Symphony Orchestra League. She and Harl McDonald, manager of the Philadelphia Orchestra, were originators of the symposium idea. Mrs. Thompson's next assignment is the symposium on music criticism being held in New York the middle of this month. ASCAP was represented by A. Walter Kramer and Frank Connor, in addition to local publishers.

Symphonic Problems Discussed

Officials of the Philadelphia Orchestra Association told of how they meet problems, and the various conductors found a fruitful field in talking of repertoire, finances, personnel—and even personalities. The most general problem, it seemed from a discussion in which nearly every conductor participated, was that of finding the right number of competent players of each instrument. Nearly all complained of a shortage of strings, especially violas. This is not to say that all other positions are adequately filled. Anyone could use a good oboist.

Orville H. Bullitt, Philadelphia Orchestra Association president, advised the conductors to "show temperament—but just up to the breaking point." Also with tongue in cheek, he told the maestros to "get a president who knows nothing about music, because then he won't tell you what to play. A president is good for raising money."

Frances A. Wister, president of the Women's Committees for the Philadelphia Orchestra, described the activities of her group since 1904—aiding the endowment fund, purchasing seats for students, etc. Committee members must be season subscribers, she noted.

Orchestra Season Opens

The visiting conductors were undoubtedly envious of the speed with which Ormandy prepared the opening program. The wonderful instrument that is the Philadelphia Orchestra could probably have played the season's inaugural with no rehearsal at all. At the weekend concerts the orchestra, to use a trite term annually employed, sounded in mid-season form. This was most apparent in the 20th-century works — Hindemith's Concert Music for String Orchestra and Brass Instruments, and Ravel's La Valse. The Hindemith sounded, under Ormandy's direction, like much more than a technical exercise. The composer here seems bubbling over with ideas, a new one often breaking in before its predecessor has been greatly developed.

The feature of the program was Dvorak's "New World" Symphony, a standby that was played with a certain freshness of effect in the more vigorous movements. There was admirable delicacy of nuance in the famous Largo. Ormandy's transcription of the Bach Passacaglia and Fugue was beautifully played technically, but one has heard it with greater sonority.

Changes in Personnel

Personnel changes, never many from one year to the next, number only two this season. Sol Ruden, leader of the second-violin section, and Leonard Schulman, percussionist, resigned because of health. Morris Shulik becomes "first second" violinist, and his place in the first violin section has been taken by Joseph Silverstein. Michael Bookspan succeeds his fellow New Yorker in the battery.

The contract signed by the orchestra and Local 77, AFM, before the start of the season, raises the minimum weekly scale from $135 to $140 for the 32-week season, with overtime raised from $2 to $2.50 per 15 minutes. Concerts of 130 minutes' total may have 105 minutes of playing time. The season totals 120 concerts.

The night of the orchestra's opening Friday afternoon program, the Tri-County Concerts Association, one of the more enterprising suburban groups, presented the Quartetto Italiano in its debut in this area. The quartet drew an overflow audience for a program of Mozart, Bartok and Schubert played with rare beauty and unity of ensemble.

Operas at Cooper Union

The first of six operas in English in the Great Hall of Cooper Union, New York, was Mozart's Abduction from the Seraglio, presented on Oct. 11. The series is part of the regular Sunday evening Forum program of "Dance, Orchestra, Opera, and Drama," continuing next spring.

Leopold Sachse is staging the works, conducted by Siegfried Landau. Other operas will be given on Nov. 8, Dec. 13, Jan. 17, Feb. 14 and March 21.

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Mexico Applauds Concerto Concerts

By Charles Poore

MEXICO, D. F.—An unusual series by the Philharmonic Orchestra at the Metropolitan Theatre is offering programs exclusively of concerti with noted soloists. Under Jose Vasquez, one of these presented Claudio Arrau in the First Chopin Concerto, Beethoven's in C minor, and the Liszt Second. The Chopin particularly delighted listeners. The series was opened with Abel Eisenberg conducting and Artur Rubinstein as soloist in Brahms' Concerto in B flat major, the Rachmaninoff Variations on a Paganini Theme, Falla's Nights in the Gardens of Spain, and the Grieg Concerto. The Brahms was a notable performance, led with mastery by Eisenberg.

Aaron Copland directed the opening concert in the Bellas Artes for the National Symphony, his program including three of his compositions—the Outdoor Overture, Portrait of Lincoln, and Appalachian Spring. The other numbers were Roy Harris' Symphony in One Movement, and the Chausson Poème, played by the talented young Mexican, violinist Enrique Serratos. The Harris Symphony failed to move the critics here, for it seemed to lack what the Mexicans demand, sentiment. On the other hand, they found in Appalachian Spring music of genuine and sincere feeling. The violinist Serratos has recently returned to Mexico from studies in the U.S. It would not be fair to him to criticize his playing of the Chausson, for the orchestra submerged much of his effort.

The present series will include, as directors, besides Copland, Robert Lawrence, Guillermo Espinoza, Abel Eisenberg (director of the Guadalajara Orchestra), and Lan Adomian, from Israel. Among the soloists will be Jose Kahan, recently graduated from the Curtis Institute in Philadelphia, and already esteemed here as a virtuoso.

Memorial for Ponce

The union of Cronistas for Drama and Music is carrying on an intensive campaign to raise funds to build a suitable mausoleum in memory of the distinguished Mexican musican, Manuel M. Ponce. Already some thousands of pesos have been pledged through the efforts of the Society of Authors and Composers. Margarita Gonzalez has recorded eight songs of Ponce—Estrellita, Aorillas a un Palma, Todo Paso, Mexican Serenade, My Crazy Mind Dreamed, and Perdi un Amor.

In the Bellas Artes, the violinist Samuel Marti, with his Swedish wife, Guldud Nilsson, are playing a series of sonata recitals whose programs include Beethoven, Brahms and contemporary Mexican works—among them Blas Galindo's Mexican Sonata.

Luis Sandi is presenting his Madrigal Singers in a series of concerts in Sala Chopin. This year he is including in his programs examples of the Mass, the last concert including the Poulenc Mass in C major. The result of this experiment so far has not been altogether successful, for one misses in Sala Chopin the religious devotion that inheres in this form of music. Mr. Sandi is inclined to treat the mass as a concert work. But in the madrigals and the shorter pieces he is more successful, presenting his chorus of 16 as a highly skilled ensemble. Many of the folksongs were arranged by Sandi himself.

Music for Youth Series

A series of Young Folks' Concerts is being presented in Bellas Artes on Saturday afternoons. The most recent brought to view the harp as an orchestral instrument, as shown in the Ravel Introduction and Allegro. Miss Alatorre played the solo part brilliantly; the whole performance was excellent, as directed by a Spanish refugee musician Baltazar Samper, from Barcelona. He brings to the chamber music group something the ensemble badly needs, good orchestral direction. The other numbers were the Telemann Don Quixote Suite and the Roussel Sinfonietta.

A free lance violinist, John Creighton Murray came here from Central America, where he has been concertizing. He arrived unheralded, but when the Mexican critics heard him they were delighted and persuaded him to prolong his stay. Meanwhile a concert was arranged for him at Bolivar Auditorium of the University, representing a benefit for the Cancer Society.

Brooklyn Academy of Music Expands Its Concert Program

The Brooklyn Academy of Music enters its fall season with an expanded program of musical events, including ten special series of music and dance, supplemented by single attractions. The Boston Symphony returns five Friday evenings at the Academy, and, on Nov. 10, the Major Concert Series opens with Alexander Brailowsky, to be followed by Roberta Peters, the Virtuosi di Roma, the Royal Festival Company of Greece, Heifetz (his only New York recital this season), Guiomar Novaes, Marian Anderson and the Agnes De Mille Dance Theatre. A bonus recital will be given by Louis M. Kohnop, pianist, recipient of the American Artists Award for 1953.

Three series are innovations: the Saturday Star Parade, presenting Charles Laughton, De Paul Infantry Chorus, Carmelita Maracci, Iva Kitchell, les Compagnons de Chanson, Maris and Miranda and Agnes Moorehead; Six Ideas for Piano, presenting Joseph Wolman, Hilde Somer, Horszowski, Vera Franceschi, Maxim Schapiro and Miklos Schwalb, with Walter Preston, commentator; and Theater for Dance, featuring six contemporary dancers and their companies. Other series include "Fun With Music," five programs for children conducted by Dorothy White; four concerts by the Brooklyn Chamber Music Society; six by the Chamber Music Associates; five of recorded music by great singers of the past, conducted by Stephen Fassett; and 18 discussion meetings, led by Miles Kastendieck, chairman of the New York Music Critics Circle.

Special Events

Several special events begin on Oct. 15 with the only New York appearance of the American Savoyards, Dorothy Raedler, director, in The Mikado, and continue with such attractions as the Slavenska-Franklin Ballet and the Ballet Theater, a Christmas season program by the Salzburg Marionette Theater, the Turnabout Theater of Hollywood, and a performance of Beethoven's Ninth Symphony with the Rochester Philharmonic, under Erich Leinsdorf, assisted by soloists and the Rutgers University Chorus.

Lucretia West to Tour Europe

Lucretia West, mezzo-soprano, who appeared as Addina in Regina with the New York City Opera last season and took the role again on Oct. 9, is going to Europe in December for appearances in Italy, Austria, Germany and Holland in recital, with orchestra and on the radio. Miss West is an artist-pupil of May Browner.

Concert Artists Guild Openings

The Concert Artists Guild, Mrs. Simon Barere, president, is accepting applications for auditions from vocalists and instrumentalists under 30 years of age. Artists selected by the board of judges are presented in a Steinway Hall recital at one of the monthly series during the season.

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DUO-PIANISTS

Carlos Salzedo
HARPIST-COMPOSER

Joseph Schuster
CELLIST

Sadler's Wells Gives Daphnis and Chloe

By Rosalyn Krokover

There is probably no ballet existent that weathered such stormy conflicts of artistic ideas as Daphnis and Chloe and still managed to reach the final production stage. And in spite of all the controversies, Ravel, the center of the violence, composed one of the most magnificent of all ballet scores.

It was right after the Diaghilev Russian Ballet made its successful Paris debut in 1909 that Ravel was commissioned to compose a ballet for the inimitable impresario. Ravel set to work immediately on his score, since production was scheduled for the following year. Difficulties arose from the start and, because of many postponements, the completed score was not turned over to Diaghilev until three years later.

First, Fokine, the choreographer, and Leon Bakst, the stage designer, had different ideas about Greece than Ravel. Then Fokine's choreography did not please Ravel. The arguments continued until Diaghilev decided that he had had enough fussing, and he stopped in to see Durand, Ravel's publisher, to tell him so. It was during this conversation that for some reason, known only to Diaghilev, he suddenly had a change of heart: there was to be a Daphnis and Chloe (legend has it that it was this decision that caused Fokine to leave the Russian ballet that season). Strained relations continued between the French composer and his Russian colleagues, however, and due to this, plus the purely technical problems of the score, the ballet was naturally not well prepared for its opening on June 8, 1912. It had only two performances that season. The leading roles were danced by Nijinsky, Karsavina and Bolm. Ravel's score was glowingly received by the press and has become an accepted masterpiece of French music of its time.

While the second suite of the score is a great favorite in the symphonic repertoire, American ballet companies have not touched the ballet (one exception is the Littlefield Ballet in 1937). This is due, most likely, to the complexities of the scoring and the need for a large and expert vocal chorus in order to perform the complete score adequately.

Thus the current production by Sadler's Wells, which had its premiere here on Sept. 25, was an event to be coveted by ballet lovers as well as musicians. It was not only an opportunity to see the ballet but it afforded one of these rare occasions when one could hear the score in its entirety.

Ashton's Version Modernized

The present version, choreographed by Frederick Ashton, retains the over-all original choreographic ideas. It tells the story of the classic legend simply and directly; nothing, really, is left to the imagination. There is a great deal of creative beauty in the dancing during the first two scenes. Margot Fonteyn is a beautifully touching Chloe, and Michael Somes is successfully romantic as her young lover, Daphnis. His wand solo, following the dance contest between him and his rival, was an especially effective dance. Dorkon, the rival, was expertly danced by John Field. There were also fine performances by Julia Farron (Lykanion), Alexander Grant (Bryaxis, a Pirate Chief) and Alfred Rodriguez (Pan). Ashton lets the audience down with a bang in the final scene. The music here is wildly exciting, rhythmically driving. But, what do we see on the stage? A group of dancers weaving around in conventional daisy chains and romping up and down stage waving kerchiefs.

John Craxton designed the scenery and costumes which, with the assistance of Louis Yudkin's fine lighting, were striking in color. But whether the idea of modern dress adds to the production is open to conjecture. To this observer, at least, the Sherpherdesses looked like fugitives from Eighth Street, in Greenwich Village.

Robert Irving really made the music sound, though handicapped by a limited group of musicians; and the Schola Cantorum, under the direction of Hugh Ross, was admirable.

The evening opened with a repeat performance of Ashton's Don Juan. It had been premiered the night before. It is set to the symphonic poem by Richard Strauss, and the action is based on a line from Gautier's La Morte Amoureuse. Costumes and scenery were designed by Edward Burra. Leading roles were danced by John Hart, Pauline Clayden, Mary Drage and Bryan Ashbridge. This is not one of Ashton's better efforts, and probably will soon be forgotten. The selection of the Strauss score was probably the choreographer's first and most serious mistake. Its diffuseness and wandering quality does not lend itself to the human limitations of movement. The final offering was Les Patineurs.

Elvin's Giselle Excellent

On Oct. 3, Violetta Elvin was seen in her best role to date, Giselle. The first act of the ballet has been restudied since the Sadler's Wells company performed it here last, and it has been greatly improved. For one thing Hilarion is now an understandable character and not just a villain who appears on the scene to leer and be nasty. And there is also a delightful full-length pas de deux, exceptionally well danced, on this occasion, by Anne Heaton nad Brian Shaw.

Elvin was every bit the timid, charming peasant girl with just the right touch of earthiness. When she discovered she had been deceived, the shock and ultimate madness were handled with restraint and artistry. Her dancing, too, was secure and stylish.

Choreographically, the second act is not as strong. Elvin managed to sustain a flowing line and a romantic quality, but we have become conditioned to something quite different in this act; and the exciting touches that one anticipates just aren't there. Alexis Rassine's Albrecht leaves a great deal to be desired. He is more the student trying desparately to make a good grade than a worldly prince already engaged to a princess and not above seducing an innocent peasant girl. Kenneth Melville was a convincing Hilarion, and Mary Drage's Myrtha had a regal dignity most becoming to the Queen of the Wilis.

The corps de ballet, as always, danced with a unity of movement and expression that was sheer delight. And the music, under the direction of Robert Irving, was again the perfect example of what the rapport should be between orchestra and stage action.

Dance News

Marina Svetlova and the two leading male dancers—Anton Dolin and John Gilpin—of the London Festival Ballet (a company planning to tour U.S. next year) are appearing in Bombay this month. . . . Reginald and Gladys Laubin, accompanied by eight members of the Crow tribe from the Billings, Mont., reservation, sailed for a five months' concert tour of Europe, North Africa and the Near East. . . . Agnes de Mille and her company opened an extended tour in Baltimore Oct. 12. . . . Antony Tudor will be the guest speaker for the New York Ballet Club's Oct. 18 meeting. . . . Ballet Theatre's only performances in the New York vicinity will be at the Brooklyn Academy of Music on the evenings of Dec. 31 and Jan. 1. Following a brief vacation here after its extended European tour, the company opens its nation wide tour in Philadelphia Dec. 28.

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NEW YORK CONCERTS

TOWN HALL

Julian Karolyi, Oct. 4, 5.30 p.m.—Mr. Karolyi is a born pianist. His touch and tone are exemplary, beautiful and beguiling. He is a painter in music and his palette of sounds is most diversified and attractive. Along with this natural equipment, he is a romantic whose musical conceptions are close to improvisation and whose tempi are often influenced by the inspiration of the moment. He scheduled two great romantic works for the first half of his program, Chopin's 24 Preludes, and Schumann's Kreisleriana. In both works the basic romantic character of the music was the determining factor of interpretation. Being the impressionistic pianist he is, Mr. Karolyi succeeded in conjuring up moments of great beauty in his playing. Two Liszt compositions, Sonetto del Petrarca No. 104 and a beautifully shaded rendition of Feux Follets, led to a group of three Debussy numbers rich in color and atmosphere. Kodaly's Dances of Marosszek, a piano transcription by the composer of the original orchestral piece, in a dazzling reading closed the program. It was lengthened by encores, offered in response to warm applause.

H. W. L.

Larry Walz, Oct. 4, A.—A promising youthful artist with a clean-cut musical talent, Mr. Walz opened his recital with three Sonatas by Scarlatti, followed by Beethoven's Sonata in D major, op. 25. With his neat technical equipment, he gave a rather objective but musical account of the Beethoven work. Chopin's Sonata in B flat minor would have gained in its interpretative appeal by more sweep and grandeur. The two Transcendental Etudes by Liszt, though played with cleanness and good colors, also needed more abandon. Mr. Walz did his finest playing in Ravel's Ondine from Gaspard de la Nuit, where he elicited from his piano delightful sounds and played with poetic power. His audience demanded encores. H. W. L.

Norman Carol, Oct. 5, E.—A musically and technically accomplished violinist of rare sort was revealed when Mr. Carol re-appeared after his release from the army. The time spent away from the concert stage has fortunately in no way hampered his artistic progress. His exceptional tone, well-controlled bow-arm and digital dexterity have, if anything, gained. In Vitali's Chaconne, tonal clarity and awareness of structural design gave his reading the characteristics of mature accomplishment. An equal technical and musical standard distinguished his reading of Wieniawski's Concerto in D minor, in which his fine tone and technical brilliance were again evident. A group of pieces by Kreisler gave the artist an opportunity to show the more intimate aspects of his interpretative gifts. With Saint-Saens' Introduction and Rondo Capriccioso the concert reached a triumphant close Also included were Brahms' Sonata in A major, No 2 and Schubert's Sonatina in G minor No 3, in which the violinist and his piano associate, Julius Levine, cooperated to good effect The audience demanded a number of encores H. W. L.

MILDAH POLIA, French soprano, who has become known for her recitals of art songs high in musicological values, including all-French programs on which she lists unique numbers from the traditional, romantic and contemporary schools. In her Town Hall concert on Oct. 24, Miss Polia will include the Rosenthal Children's Songs and will premiere here in memory of the late Louis Beydts, director of the Paris Opéra-Comique, four of his songs, settings exemplifying various aspects of the finesse of French composition.

CARNEGIE RECITAL HALL

Verdi Festival, Oct. 3, 5.30.—A commendable performance of excerpts from La Forza del Destino introduced the first of a series of eight operatic programs sponsored by the Greater New York Opera Corporation. Heading the group was soprano Norma Jean as Leonora. This singer possesses a voice which might be envied by many an established prima donna. Brilliant in clarity, long-ranged and voluminous, it was handled with artistry and poise. Kenneth Lane, singing Don Alvaro, also disclosed a voice of rare beauty, although his vocal technic did not appear to equal his natural resources. William Leary, the Guardiano, and Carlo Valdi, as Don Carlo, maintained the high vocal level. Franklyn Ehrhart and Sharleen Rice were heard in good support. The attractive costuming and atmospheric, colorful scenes made the flow of the abridged score effective. Maestro William Spada staged the performance and presided at the piano. The next opera scheduled is Il Trovatore, on Nov. 1 at 5.30, in the same hall. M. C.

New Hampshire Holds Festival

WOLFEBORO, N. H.—In the first New Hampshire Music Festival, ending on Aug. 31, 12 symphony concerts were given on Melody Island in the New Outdoor Concert Shell and in neighboring towns. Maurice Bonney conducted 30 members of the New Symphony Orchestra of New York. This series, besides eight chamber music concerts by members of the faculty, was sponsored by the Melody Island School of Music, Hedy Spielter, dean. Soloists included Stecher and Horowitz, duo-pianists; Leonor Umstead, Sheila Minzer, Alan Mandel, Ellen Stern, Barbara Berkman, pianists; Willy Frey, Joseph Pepper, violinists; Morris Shostock, violist; Philip Dunigan, flutist; and Marilyn Miller, oboist. As a result of the first festival, a non-profit corporation was formed to raise additional funds for an increased number of symphony concerts for the summer of 1954.

Gyorgy Sandor on Tour

Gyorgy Sandor, pianist, returning from two recitals and two appearances with orchestra in Costa Rica, opens Pacific Coast engagements next month in Canada, flying back to New York for his Carnegie Hall recital on Dec. 9. This summer Sandor was a faculty member of the Music School of The West, Santa Barbara, Calif. During the summer Columbia Masterworks brought out his recording of the Chopin Concerto No. 1 in E minor with the Philadelphia Orchestra under Ormandy.

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DILLING HARPIST

RADIO, TELEVISION

By Henry W. Levinger

WGN: The Chicago Symphony is the first orchestra to present a series of TV concerts, opening on Oct. 11 (5-6 p.m., EST), from the studios of WGN-TV, Chicago. The conductors include Fritz Reiner, George Schick and others, with Ken Nordine as commentator. . . .

WCFM: Music of the Nations, a panorama of tonal art of various countries, is being presented this month by the Washington, D. C. station. Each of Washington's foreign embassies and legations was invited to take over a half-hour program, and 20 accepted the opportunity to discuss the musical history and traditions of their land, illustrated with recordings. . . .

CBS: Twentieth Century Music Hall launched its series under Leopold Stowokski on Sunday, Sept. 27 (1-1:30 p.m., EST), with a program including the Adagio from Nicolai Berezowsky's Sextet-Concerto in memory of that composer, also Sivas by Alan Hohvaness, in addition to a Bach Siciliano transcription. The second program included the Canon and Fugue from the Sacred Harp by Tom Scott and Lou Harrison's Suite No. 2 for strings, both of which received stunning performances.

NBC: The NBC Television Opera Theatre 1953-54 will open with a one-hour performance of Bizet's Carmen, to be telecast in RCA compatible color on Oct. 31. According to Samuel Chotzinoff, NBC general music director, and producer of the Television Opera Theatre, there will be eight presentations again this season, one a month, on Saturday afternoons (NBC-TV, 5 p.m., EST). The length of each offering will vary, with many of the programs running an hour and a half. Vera Bryner has been chosen to sing the title role in Carmen; Robert Rounseville will be Don Jose. Peter Herman Adler, music and artistic director, will conduct; Kirk Browning is television director. . . .

Massimo Freccia and Peter Herman Adler are the conductors of the NBC Summer Symphony Orchestra during September and October. With Ann Ayars, soprano, as soloist, Mr. Adler presented the complete individual music to Egmont by Beethoven. . . .

FINAL "RUN THROUGH" . . . Featured on the radio program, Piano Playhouse (l. to r.), Louis Telcher, Grace Castagnetta and Arthur Ferrante watch another of the program's artists, Ken Clarke, try out a number on one of the three Baldwin pianos that will accompany the group on a four-week tour of 19 cities. Milton Cross, narrator of Piano Playhouse, goes along as commentator. The group's program includes a history of music, serious and popular, from Bach and Mozart to contemporary works and highlights the playing of Bach's Three-Piano Concerto.

Jascha Heifetz made his only radio appearance of the fall on the Telephone Hour on Oct. 1. The same evening, Jussi Bjoerling was guest on the Firestone Hour. . . .

WQXR: Most of the "live" musical programs of the station are being broadcast binaurally, as of Oct. 1. (A binaural broadcast utilizes two microphones in front of the performer, one for pick-up on AM and the other for FM. In order to receive the binaural sound effect in the home, it is necessary to have an AM and FM receiver at opposite ends of the same wall, pointing slightly toward the listener, who sits at the focal point between the two sets, giving him the experience of actual presence at the musical performance.) . . . Adventures in Sound is a new Sunday series, devoted to high fidelity sound reproduction, as it applies to lovers of good music. Chester Stanton illustrates the full range of sound, and demonstrates it for listeners.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TIH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Oct. 15. New York Philharmonic - Symphony, CH, E.

Oct. 16. New York Philharmonic - Symphony, CH, A; orchestral concert, Canadian music conducted by Leopold Stokowski, CH, E; Ilina Massey, "Tribute to Franz Lehar," with first American concert performance of Lehar's Frasquita, TH, E.

Oct. 17. Claudio Arrau, pianist, TH, A; Emil Acedo-Mayore, tenor, assisted by Vera Bela, soprano, TH, E.

Oct. 18. New York Philharmonic - Symphony, CH, A; Shigeru Kaneko, pianist, TH, A; Doris Trotman, soprano, TH, 5:30 p.m.; Jane Foster, soprano, CRH, A; Caroline Morris, contralto, CRH, 5:30 p.m.; Collegium Musicum, CFCH, 5:30 p.m.; Helen Bullin, cello recital, CFCH, E.

Oct. 19. Steinway & Sons 100th Anniversary Concert, CH, E; Little Orchestra Society, TH, E.

Oct. 20. Joseph Szigeti, violinist, CH, E.

Oct. 21. Robert Goldsand, pianist, CH, E.

Oct. 22. New York Philharmonic - Symphony, CH, E; Aurora Mauro-Cottone, pianist, TH, E.

Oct. 23. New York Philharmonic - Symphony, CH, A; Gabriel Banat, violinist, TH, E; Ellen Sobel, soprano, CRH, E.

Oct. 24. New York Philharmonic - Symphony, CH, E; Claudio Arrau, pianist, TH, A; Mildah Polia, soprano, TH, E.

Oct. 25. New York Philharmonic - Symphony, CH, A; Anatole Kitain, pianist, and Robert Kitain, violinist, CH, 5:30 p.m.; Victoria Kingsley, folksinger, TH, A; Concert Society of N. Y., with Elisabeth Schwarzkopf, soprano, TH, 5:30 p.m.; Rolf Persinger, violinist, TH, E; Helene Bowman, soprano, CRH, A; New York Flute Club, CFCH, 5:30 p.m.; Chloesta Ferrell, vocal recital, CRCH, E.

Oct. 26. Jan Smeterlin, pianist, TH, E.

Oct. 27. Vera Ernst-Lowry, soprano, CRH, E.

Oct. 28. Czech Benefit Concert, conducted by R. Kubelik, CH, E; Wanda Krasoff, pianist, TH, E.

Oct. 29. New York Philharmonic - Symphony, CH, E; Eunice Eaton, pianist, TH, E.

Oct. 30. New York Philharmonic - Symphony, CH, A; Ettore Ponno, tenor, CRH, E.

Oct. 31. Orchestral and choral concert, benefit Norwegian Welfare Fund, CH, 5:30 p.m., New York Philharmonic - Symphony, CH, E; Claudio Arrau, pianist, TH, A; Yvette Rudin, violinist, CRH, E; Fine Arts Ensemble, CFCH, E.

Judd for Philharmonic Post

Arthur Judson and Bruno Zirato, managers of the New York Philharmonic-Symphony Society, announce the appointment of George E. Judd, Jr., as assistant manager of the orchestra following the recent resignation of Boris Sokoloff who becomes the new manager of the Minneapolis Symphony. Mr. Judd served as manager of the Oklahoma City Symphony from 1947-1950 and then joined Columbia Artists Management where he was associated with the Judson, O'Neill and Judd Division in charge of the press department. He is a graduate of Harvard University and a son of George E. Judd, manager of the Boston Symphony. Other announcements from the society include that of Floyd Blair, president, of the election of Andre Meyer to the board of directors, and the appointment of Arthur Amory Houghton, Jr., to the board's executive committee. Mr. Houghton is also assistant treasurer of the society.

Orchestra Notes

The Duluth Symphony, under Hermann Herz, opens its 21st season on Oct. 23. Mr. Herz conducting his fourth season after summer appearances in New Orleans and Toronto; the orchestra recently ended its Maintenance Fund Drive successfully. . . . The Legend of the Noble Knight, by the young Austrian composer Theodore Berger, will be given its U.S. premiere by the University of Miami Symphony, under John Bitter, this season—its 27th—which begins on Nov. 1 at Miami Beach Auditorium. . . . Karl Kritz has resigned as musical director of the Ft. Worth, Tex., Opera Association to accept a conducting assignment with the Pittsburgh Symphony, of which William Steinberg is the regular conductor. . . . The Houston Symphony Orchestra, Efrem Kurtz conductor, will give five performances of Menotti's opera Amahl and the Night Visitors in its 40th anniversary season, assisted by the Alley Theatre, with Andor Toth conducting and staged by Nina Vance. Guest conductors include Fricsay, Ansermet, Abravanel, Leinsdorf and Hugo Rignold, leader of the Liverpool Philharmonic, who appears on Nov. 17 in a British list as a Coronation tribute. . . .

The first American presentation of Sir William Walton's Coronation Te Deum will be the highlight of the opening concert of the Oklahoma City Symphony in the Municipal Auditorium, Oct. 27, under Guy Fraser Harrison. The program also includes Walton's march Orb and Sceptre, written for the coronation, Vaughan Williams' Masque for the ballet Job, and Edward Elgar's "Enigma Variations". . . . The municipality of Atlantic City (N. J.) is sponsoring three free concerts by the 80-piece Atlantic City Symphony, Van Lier Lanning, conductor. The first of these was held on Oct. 11. In addition to the free concerts, there will be four other concerts during the season. All are held in Convention Hall Ballroom Auditorium.

Sukoenig Leads His Psalm

Sidney Sukoenig, pianist and professor of piano at Syracuse University, conducted a choir of 600 voices at the New York State Fair at Syracuse in a performance of Mr. Sukoenig's setting of the Psalm, May the Words. Mr. Sukoenig, on Oct. 4, gave the opening program of Syracuse University's series of 18 concerts, playing Handel, Mozart, Beethoven, Liszt and Debussy.

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Kranichstein Holds Modern Music Courses

By Jon Robin

DARMSTADT, GERMANY.—A strange polyphony was produced when the American occupation forces, on maneuvers near this city, discharged their guns at the same time that Maurits Frank, cellist, was giving instructions to a string quartet class on the interpretations of atonal music. The International Vacation Courses for New Music were in full swing at Castle Kranichstein, and trying to make up for time lost during the Hitler era, when contemporary idioms were largely discouraged. Now Schoenberg, once banned, is something of a saint; Webern and Alban Berg, formerly classed as "degenerate" composers (by the Nazis), were represented almost every day with one work or another.

Dr. Wolfgang Steinecke, director of the school, deserves credit for his initiative and foresight in having launched this institution to discourse the lore of modern music directly after the close of the war, in 1946, in a then thoroughly devastated and disorganized country.

Analogies can be drawn between Kranichstein, in Darmstadt, and Tanglewood, Mass. But there is one great difference. The entire time here is devoted to our day, with the masters of the last and previous centuries eliminated from the programs. The students here are completely immersed in the philosophy, musical theory and analysis of works of the 20th century, by acknowledged masters and promising beginners.

French Music Expounded

A series of lectures and concerts had as their topic Masterworks of French Chamber Music. It gathered a large audience for the presentation of Roussel's chamber music which I attended. There was an interpreter who translated, sentence by sentence, the remarks by Joseph Calvet, from Paris. But he could not match in German terms the great enthusiasm and *esprit* of the lecturer.

M. Calvet also was responsible for a course called Introduction and Analysis of the String Quartets of Milhaud and Honegger.

Wolfgang Fortner, of Heidelberg, and Olivier Messiaen, of Paris, were the two most important composer-teachers present here this year.

In the past such Schoenberg experts as René Leibowitz spent the summer in this place; Krenek and Varèse were here also in the past. This year Andor Foldes

ALDO PARISOT, preparing for his coast-to-coast concert tour this fall, runs into unexpected competition as his son, aged one year, aspires to the cello honors of his famous father.

was announced to lecture and give a series of recitals of the piano works of Bela Bartok. But, alas, a virus which he encountered while giving concerts in the Belgian Congo reasserted itself, and he had to call off two of his appearances.

Young Composers Encouraged

Especially appealing here is the encouragement given to youthful composers. Many of the evening concerts were devoted exclusively to the "young generation." In this way they could hear one another's works, make productive comparisons, and see what is new on the musical horizon.

Bruno Maderna was one of the "prides" of this year's gathering. At 33, he is also a talented conductor, especially liked for his modest, friendly and natural personality.

"New" Forms

A prominent place was allotted to Electronic Music (German) and Musique Concrète (French). In my opinion, the French examples of this new kind of expression are the more artistic. Pierre Schaeffer is an expert in the "montage" of sound. The name "Musique Concrète" is certainly fitting for this music: its production and presentation before an audience is without an intermediary interpreter. It is music ready for consumption (drawn directly from Nature and juxtaposed by the arranger), much like a painting or a work of sculpture, and representing a direct tie between the creative artist and his public.

One concert at Kranichstein was played this summer entirely on tape recorders. Prominent representatives of the "new" music are the Frenchmen Pierre Boulez and Pierre Henry, the German Stockhausen, and the Italian Nono.

Kathleen Ferrier Passes at 41

The death of Kathleen Ferrier, noted British contralto, took place in a London hospital on Oct. 8. The singer, who was 41, had been ill for several months.

Miss Ferrier was born in Lancashire and in her early life was a telephone operator in Blackburn. She studied piano and as an avocation made appearances as an accompanist. One day, at a song contest, she told a friend she could sing better than any of the entrants; and having accepted a shilling's wager, won the first award. After that the contralto began serious vocal study and soon emerged as one of Britain's leading vocalists. During the late war she sang in concerts for civilian morale, and in 1943, at the urging of Sir Malcolm Sargent, prepared the contralto solo role in Messiah for a performance at Westminster Abbey. Her operatic debut was made at Glyndebourne in Britten's Rape of Lucretia in 1946. Miss Ferrier had fulfilled festival appearance at Salzburg, Zurich, in Vienna, Amsterdam and Edinburgh, and was heard in Orfeo and with Bruno Walter in Mahler's Das Lied von der Erde. Her American debut was made in 1948 with the New York Philharmonic-Symphony Orchestra, and she had returned for two subsequent tours of the U.S., the last in 1950. This year she was decorated as a Commander of the British Empire.

Tandler Dies with Daughter

Adolph Tandler, 78, former conductor of the Los Angeles Symphony for a number of years, and his crippled daughter Hedwig, 50, were found dead of carbon monoxide poisoning in the musician's automobile at his home in Los Angeles on Sept. 30. Mr. Tandler was born in Vienna, and came to this country before the turn of the century. The Los Angeles Symphony was founded in 1897, and he remained its conductor for more than twenty years. In 1915 this organization gave what was reputedly the first performance west of the Mississippi of Beethoven's Ninth Symphony. Surviving is his second wife, Anna.

PASSED AWAY

SIR ARNOLD BAX, 69, noted British composer and Master of the Queen's Musick, collapsed and died in Cork, Ireland, on Oct. 3. Sir Arnold, who lived near Britain's southern coast, was visiting Cork as musical examiner at the university there when he was stricken.

Arnold Edward Trevor Bax was born in London, Nov. 6, 1883, a brother of Clifford Bax, writer and poet. At the Royal Academy of Music, he studied piano with Matthay and composition with Corder. His music was of a post-Romantic nature, and many of his works had a strong Celtic and mystic coloring. In 1905 he went to Ireland and formed a close sympathy with poets such as Yeats and others of the Celtic Renaissance. His works included seven symphonies, concertos for piano, cello, viola, violin, Symphonic Variations for piano and orchestra and in particular tone-poems such as Christmas Eve in the Mountains, Spring Fire, In Memoriam, Moy Mell, Tintagel, Summer Music, Mediterranean, The Happy Forest, The Garden of Fand, Tale the Pine Trees Knew, November Woods, In the Faery Hills, and the Overture to a Picaresque Comedy; he also wrote Enchanted Summer for two sopranos, chorus and orchestra; and many chamber music works; the ballets, Between Dusk and Dawn, The Frog-Skin, The Truth about the Russian Dancers; piano music and songs. Bax received the honorary Mus. D. degree from Oxford and the National University of Ireland, was knighted in 1937, and created Master of the King's Musick in 1942, a title renewed by Queen Elizabeth II on her accession. He composed one of the marches for the Coronation ceremony this year and the trumpet fanfare for the marriage of Elizabeth and Philip. He had also written two novels and some short stories under the name of Dermot O'Byrne.

VIRGILIO LAZZARI, 66, operatic basso, died at his home in Castel Gandolfo near Rome on Oct. 4. Born in Assisi, he studied voice wtih Cotogni in Rome and sang with a light opera company there for seven years before appearing at the Costanzi Theatre. Three seasons with the Teatro Colon at Buenos Aires were followed by his U. S. debut in St. Louis as Ramfis in 1916. From 1918 to 1933 Lazzari was a member of the Chicago Opera Company and for a decade of the Ravina Opera. He then joined the Metropolitan Opera, where he sang Italian bass roles until 1950. Among his parts were Archibaldo in L'Amore dei Tre Re, Leporello, Ramfis, Colline, Don Pedro in L'Africana, Rodolfo in Sonnambula, Alvise, Ferrando in Trovatore, Sparafucile, Don Basilio and Bartolo in The Barber, and the latter part in Mozart's Figaro. Lazzari also appeared at La Scala, Covent Garden, the Paris Opera-Comique and the Salzburg Festival. Last season he sang Archibaldo in Genoa and was to have repeated it this year. His widow, Cunegonda, survives.

FRANK MUNN, 58, tenor, died on Oct. 1 while visiting the home of his brother-in-law in St. Albans, N. Y. Mr. Munn was known exclusively for his radio and recording work, though in early life he sang in churches. He was a recording artist for Brunswick and in 1923 made his radio debut in the Brunswick Hour on NBC, later appearing on the Palmolive Hour, the American Album of the Air, and Waltz Time. He retired from radio work seven years ago. His widow, Anne, and a brother, Percy, of Orange City, Fla., survive.

ROBERT A. HAGUE, 49, music critic and writer, died in New York on Sept. 16. A graduate of Yale, he had served as music and dance critic on the newspapers PM and The Compass, and in 1952 joined the staff of Holiday magazine. A brother, John Maxwell, survives.

FRANK EDWIN WARD, 81, organist and composer, died in Wolfeboro, N. H., on Sept. 15. He was organist at Columbia University from 1902 to 1913, and taught there and at the Guilmant Organ School, also serving as organist and choirmaster of Holy Trinity P. E. Church, New York, from 1906 to 1946. He composed many church and other works, was a former subwarden of the AGO, and received an award from the NFMC for a String Quartet in 1917. His wife, Mary Corbey Ward, singer and teacher, died on July 11.

DARRELL FANCOURT, noted baritone of the light opera stage, who sang many roles with the D'Oyly Carte Opera Company during some 30 years, passed away recently in London.

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SILHOUETTES By MARY CRAIG

NATSSummerWorkshops Held in Many Centers

When the National Association of Teachers of Singing meets in St. Louis this December for the ninth annual convention, the organization members and associates can record with pride a year of splendid achievement. Particularly effective in performance, clinic and consultant service were the NATS Summer Workshops. These conventicles, plotted for key spots throughout the country, brought together in forum and on stage the experience and the products from the private studio, the conservatory, the university. A cross-section of talent and teaching was revealed and the elements of singing technique were surveyed from the viewpoints of the laboratories and the theatre and concert fields. Individual problems and vocal concepts were discussed; appropriate programs were proposed (as well as presented); lectures on physics, physiology, psychology and the new avenues of recording testing were given. Vocal rehabilitation was seriously considered, along with careful methods in training the adolescent voice. The famed slides and films from the Bell Telephone laboratory experiments had a place on the schedules, with Bach, Schubert, and American composers' songs and numerous opera productions.

In Ohio and Colorado

Workshop locations were chosen for convenience, facilities and, in most places, scenic beauty. At Ohio State University in Columbus, with Dale V. Gilliland as chairman, the attendance and interest of a large number of music educators from Ohio, Indiana and Michigan forecast fine reciprocal relations between the Music Educators National Conference and the comparatively young NATS, which has made tremendous strides in national vocal matters. Emphasis was placed on acoustics and recording, with explanatory lectures by technical experts. Choral devices of benefit to conductors, talks on musicology, illustrative artist recitals and Menotti's The Telephone, fluently sung by a student cast, were featured program items.

Wide Range of Subjects

Alexander Grant presided over the University of Colorado Workshop, in Boulder, officially opened by the University Vice-president, Dr. Dyde. Song interpretation, educational principles in vocal training, intensive discussion of fundamentals of technic, and a fine Vocal Panel for student examination were high points. Opera, here and in other lands, was discussed on a comparative basis, as were also opera for youth and general culture. Vocal chamber music, the cooperation of private teacher with public school supervision and a clever Information Please session brightened the study hours.

Dean Luther A. Richman and John Lester, co-chairman, directed the activities of the first summer workshop at Montana State University in beautiful Missoula. Marked attention was evidenced in the lectures on Vocal Terminology, Methodology, Choral Procedure, Dynamics of Tone and Personality, Problems of Voice Methodology, coaching and styles with a side glance at solo audition repertoire. Various facets of stage and song interpretation, with numerous vocal clinics, heightened the interest of the program. Four short operas were presented by Mr. Lester, staged by David Weiss of the University drama department. These included The Secret of Suzanne, by Wolf-Ferrari; The Monkey's Paw, by Charles Hamm; Menotti's The Telephone; and The Sailing of the Nancy Bell, by Allan Davis. Outstanding instrumental concerts drew special commendation from the voice teachers.

Oratorios, vocal therapy, diction, languages, vocal practice, concert repertoire, deportment and stage were stressed in the brilliant series at Appalachian State Teachers College in Boone, N. C. Physicians, physicists and vocalists, both instructor and student, were absorbed in the lecture-song series under the leadership of Virginia Wary Yinney with Earl F. Berg as co-chairman. The colleges of the Southeastern district sent their voice department teachers to confer with the heads of private studios and the representatives of the Bell Telephone experimental field. The Adolescent Voice, a Church Music panel, the Art of Accompanying and the Question Box forum were as enjoyable as they were valuable. Dr. Wilton Mason's opera, Kingdom Come, directed by the composer, and presented by the Institute of Opera, Extension Division, of the University of North Carolina, was enthusiastically received.

Therapeutic Discussions

Roy Schuessler and John Thut correlated the panels and performances at Augsburg College in Minneapolis. Specialists in voice pedagogy, health and mind adjustments, sound requirements, discourses in public school music, comparative vocal work, and a demonstration in technic contributed to the program. Repertoire study during the sessions was planned for a maximum of recital and a minimum of lecture, and included Russian and Scandinavian art songs as well as Lieder, French and English numbers. The contemporary American works and Schubert's Die Schoene Muellerin cycle were song peaks.

Space limitation prevents the listing of many notable names and social events. In this circumscribed survey it has not been possible to give the full scope, impact and forcefulness of the work of the National Association of Teachers of Singing, in this new and already highly developed field.

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Why Not Revive the Oratorio?

A few years ago there was a definite school of oratorio singers who specialized in this field and derived a large part of their income from festival and church appearances, supplemented by recitals. In more recent years, various factors—including economic ones—have contributed to the disintegration of this formerly eminent coterie. Perhaps one reason is that today there are not enough large scale performances of oratorios to insure a reasonable income to the singing artists, and they have shifted to other fields, looking elsewhere for the larger part of their yearly revenue.

To revive the former glories of this type of music, now mostly represented in America by a few performances—usually with organ—in leading churches, and annual appearances of local choral societies, one would require some changes in attitude. Needed would be a cultivation of such art singing in the studios of vocal teachers; a greater musical seriousness on the part of younger singers; an effort to counteract the spirit of restlessness and haste in musical training, and exclusive aiming for the showier and more lucrative media such as films, radio or TV; and finally building a nation-wide community desire for oratorio performances. Civic and musical leaders should make an effort to present the works in this form by great composers, with their message of spiritual uplift so vital to people today.

There would also be a need for more serious study on the part of the average organist and choirmaster of the fundamentals of structure and style; the vocal values involved, based on established and formerly traditional procedures—rather than on a multitude of ideas and whims about performance, which may have a personal interpretative appeal, and aid the musical shortcomings of the singer. Listening to some of the varieties of interpretation today, one concludes that there is little reliable guidance for the young singer to follow.

There is plenty of fine musical talent throughout the United States for oratorio purposes, awaiting the proper inspirational and traditional guidance.

Contata Singers' Plans

Two public concerts will be given by the Cantata Singers at St. Michael's Church, New York, on Dec. 17 and May 6, under the direction of Alfred Mann. Bach's motet Singet dem Herrn and the cantatas Wachet auf (No. 140) and Falsche Welt (No. 52) will be heard in the first concert, and Handel's oratorio Israel in Egypt in the second. There is also the possibility of a third concert offering Purcell's and Handel's settings of Dryden's Ode on St. Cecilia's Day.

Choral and Organ Notes

Richard E. Bennett is the new organist and choirmaster at St. Mark's-in-the-Bouwerie Church, New York City He succeeds David Hewlett, who has accepted a similar post at Calvary Episcopal Church. . . . Dakota Wesleyan University, Mitchell, S.D., is planning to carry on the Hymn-Tune Contest established and maintained by Monmouth College for the past ten years; details to be released later. . . .

The Choir of St. Paul's Cathedral, London, is making its first visit to the United States in its 800-year history. At their recent concert of sacred music at the Cathedral of St. John the Divine, New York, the program included the anthem sung at the coronation of Queen Elizabeth II, which begins with the words, "I was glad when they said unto me, 'Let us go into the house of the Lord.'" The boy choristers have started a two-months tour of the United States and Canada. . . .

G. Darlington Richards has retired from the post of organist and choirmaster at St. James Church, New York, after 54 years of continuous service. . . . The Paulist Choristers opened their 36th year in New York when they sang the 11 a.m. High Mass on Oct. 4 at the Church of St. Paul, the Apostle. The group was organized 50 years ago. . . . Mendelssohn's Elijah (Part I) was given at St. Bartholomew's Church, New York, on Oct. 4, with soloists, Ruth Diehl, Lydia Summers, Lucius Metz, Myron Sands; Harold Friedell is the organist-choirmaster. . . . Two cantatas, Buxtehude's Command Thine Angel and Bach's There Uprose a Great Strife, with organ and string accompaniments, were given at St. Michael's Church, New York, on Oct. 4 ,directed by Peter M. Fyfe. . . . Ernest Mitchell was heard in an organ recital, the beginning of this season's series in Grace Church, New York, on Oct. 3.

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CHRIST IS MADE THE SURE FOUNDATION. Arr. by Don Malin. C. C. Birchard & Company, Boston. 20c.

A splendid arrangement for SATB chorus of the old Welsh tune, Gwalia. Music has broad, sweeping lines, and text translated by John Mason Neale from a 7th century Latin hymn. Soprano descant. Organ accomp. Opens with short a cappella phrase. Vocal tessitura normal. General service. 11 pages.

THOU ART MY LIFE, by Joseph Roff. Canyon Press, Inc., E. Orange, N. J. 22c.

A straightforward, singable anthem for SATB, simple in structure, but with definite religious feeling. Text by Francis Quarles (1592-1644). Organ accomp., but may be sung a cappella if desired. Voice range and tessitura easy. General service. 7 pages.

LET NOT YOUR HEART BE TROUBLED, by Mark Dickey. The H. W. Gray Co., N. Y. (Agents for Novello & Co., London). 18c.

An anthem of unusual merit for SAB, text from St. John XIV; 1, 2, 27. Music and text have strong religious feeling. Not difficult. Organ accomp. Occasional parts to be sung a cappella. Short soprano solo. Anthem ends with baritone solo. For general or communion service. 7 pages. (Also pub. for SATB and SSA.)

BREAD OF THE WORLD, by William France. The H. W. Gray Co., N. Y. (Agents for Novello & Co., London). 16c.

A suitable communion anthem for SATB, with text by Bishop R. Heber (1827). A cappella. Rehearsal accomp. provided. Not difficult. Normal tessitura. 4 pages.

SING WITH JOY, by Robert W. Wilkes. Carl Fischer, Inc., N. Y. 20c.

Rapidly moving, effective in its spontaneity, with appropriate text, for SATB, with piano or organ accomp. Not difficult for average choir. General or festival service. Opens with bass solo. Brief soprano and alto soli. Perf. time, 2 min., 26 sec. 5 pages.

THE LORD IS GOD, arr. by Katherine K. Davis. Galaxy Music Corp., N. Y. 15c.

This Slavic hymn has been effectively harmonized and arranged for SATB, with breadth and strength in its musical structure. Arranger has adapted appropriate text. Piano or organ accomp. There are three stanzas with refrain. For general, Thanksgiving or other festival service. Perf. time, 5 min. 3 pages.

SLEEP, LITTLE KING, by C. Armstrong Gibbs. Boosey & Hawkes, N. Y. 20c.

A well written carol-anthem for SATB. Music is sympathetic to the text by Margaret Rose. A cappella, piano rehearsal accomp. A well balanced choir should make of this a highly effective number. Average tessitura. 8 pages.

For Women's Voices

GOD IS LIFE, by J. S. Bach, arr. by Katherine K. Davis. Galaxy Music Corp., N. Y. 15c.

The music has been arranged and interludes added, the text adapted by the arranger. Suitable for SSA chorus. Miss Davis has retained in consistent fashion the breadth and dignity of the original work. Easy tessitura throughout for the voices. Piano or organ accomp. Perf. time, 4 min. 5 pages.

A CAROL FROM THE HILLS, by Earl Roland Larson. C. C. Birchard & Co., Boston. 16c.

A pleasant carol-anthem for SA, with interesting text by Julie Ann Hanson. Particularly suitable for small choral ensemble. Piano or organ accomp. Easy singing range for both parts. Approx. perf. time, 2½ min. 5 pages.

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Chicago Plans Music Season

By René Devries and Dosha Dowdy

CHICAGO.—Alma K. Anderson, chairman of the Golden Lyre Foundation of the Illinois Federation of Music Clubs, is organizing a festival-pageant show featuring the traditional and living music and dance of the world, to be given in Chicago next May in National Music Week. The event will be a benefit for the Golden Lyre Fund, dedicated to establishing a permanent home in Chicago for the Illinois Federation of Music Clubs.

New officers for 1953-54 of the Chicago chapter of the International Society for Contemporary Music include Leon Stein, chairman; Rudolph Reuter, vice chairman; Hans Tischler, secretary-treasurer; public relations, Louis O. Palmer; Clara Siegel, chairman membership committee. The season's program includes a discussion of The Place of Contemporary Music in the Concert Repertoire by five prominent musicologists, and three concerts, with Da Camera String Quartet in two programs, with Miss Siegel, pianist, in one, and Raya Garbousova, cellist, in the other, and two one-act operas.

Dorati Added to Symphony List

Antal Dorati, musical director of the Minneapolis Symphony, has been added to the guest conductors for the Chicago Symphony this season. He will be heard at the pair of subscription concerts on the evening of Jan. 7 and afternoon of Jan. 8. Stravinsky, Bruno Walter and Ernest Ansermet will also conduct during Fritz Reiner's midseason vacation.

Barre Hill Directs Operas

The Opera Workshop of the National Music Camp, Interlochen, Mich., which has been under the direction of Barre Hill of the American Conservatory of Music since 1946, presented 19 operas in 30 performances during its eight-week session this summer. These included Menotti's Medium, Telephone and Amahl and the Night Visitors, Bernstein's Trouble in Tahiti, Charles Hamm's The Monkey's Paw, Hamilton Forrests' Don Fortuno, Paul Hindemith's There and Back, and, Aug. 13 and 14, Madame Butterfly. The camp's opera department is recognized by universities throughout the country, and five hours of college credit is extended to opera majors, two hours to opera minors.

One of the teachers at the camp was Matilda Nickel, soprano, faculty member of Ohio State University, graduate of the American Conservatory of Music with B.A. and M.M. degrees, and an artist-student of Barre Hill. On Sept. 4, Miss Nickel sailed for Germany, where she will fulfill her Fulbright Fellowship at the Hochschule fuer Musik.

Cara Verson Returns

After two months' vacation spent in France, Scandinavian countries, and in Switzerland and England, Cara Verson, particularly well known for her interpretation of modern piano literature, has returned here and has opened a new studio at 616 Fine Arts Building. Miss Verson is now under the management of Bertha Ott, who will present her in Fullerton Hall recital in the early spring.

Gardini Studio Notes

Outstanding talents from the Nelli Gardini studios of the American Conservatory, who are filling professional engagements, are Virginia Parker, engaged to teach two days a week at Drake University, Des Moines, Ia.; Zolla McCullough, dramatic soprano, winner of the 1952 Chicagoland Music Festival, who gave a recital at Lincoln University, Jefferson City, Mo.; Helen Sandor, soprano, now on tour with the Polonia Opera Company, singing the lead in Moniuszko's Halka; June Buckner, soprano, scheduled to sing in a Fullerton Hall recital on Dec. 4; Robert Held, tenor, formerly of South Pacific (Lt. Cable), now featured at the No. One Club, Fifth Ave., N. J.; and Joyce Meadows, lyric soprano, who recently sailed for France, where she will study at the Paris Conservatoire.

The Parker Trio (Virginia Parker, voice; Dora Alanan, piano; Lola Schmidt, clarinet) gave a program for the Bryn Mawr Women's Club on Oct. 12.

WANDA PAUL returned from a late vacation spent in Aspen, Colo., to continue her activities as concert pianist and teacher on the artist faculty of Northwestern University, where she will be presented in recital on Northwestern's Concert Series in Lutkin Hall on Oct. 27. Miss Paul will play a program on Nov. 21 for the Music Educators meeting at the Conrad Hilton Hotel, and will appear in recital at Notre Dame University on April 6.

Robert Long Studio Activities

Young artists from the Robert Long studios are in demand for concerts and club dates. Norma Williams, soprano, will have a number of engagements with the Chicago Symphonette under the Howard Will management. Oct. 1 she sang in Holland, Mich., and Oct. 7 she gave a concert with Louis Kohnop, pianist, in Grand Haven, Mich. She is booked for a number of Messiah appearances in December and also will make several appearances with the Oratorio Quartet. Nancy Zi, Chinese soprano, featured in costume recitals, sang for the Woman's Club of Waukegan on Sept. 21; she will have joint appearances this season with Keith Frame, tenor from the Long Studio. Joan Volek, coloratura soprano, appeared with Dennis Burke, baritone, on Sept. 20 for the Crescendo Music Club. Jack Sheats, tenor, has been engaged as soloist for the First Presbyterian Church of River Forest. Earl Calloway, tenor, gave a scholarship benefit concert on Oct. 4 at Shiloh SDA Parish Hall.

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Kubelik to Lead Czech 35th Anniversary Concert in N. Y.

Oct. 28, 1953, will mark the 35th anniversary of the founding of the First Czechoslovak Republic. Because under present political conditions the people of Czechoslavakia will not be allowed to celebrate their "Liberty Day," Americans of Czechoslovak descent wish to do so in their name by a Benefit Concert of the New York Philharmonic-Symphony Orchestra (91 members) in Carnegie Hall, under the baton of Rafael Kubelik.

"On this occasion," according to the committee in charge, "we wish also to honor the memory of the great Czechoslovak leaders, Thomas G. Masaryk and Eduard Benes; to pay homage to Jan Masaryk, whose tragic death coincided with the tragedy of his country; and to salute the courageous people of Czechoslovakia, who have so many times unmistakably demonstrated their abiding faith in the American idea of freedom and democracy."

The net proceeds of the concert and the contributions received will be forwarded to the Fund which will support interchange of cultural knowledge and understanding between Americans and Czechoslovaks; initiate and finance cultural projects and publications; and support efforts for the restoration of democratic Czechoslovakia in the spirit of Masaryk's legacy.

Sponsoring the event are Cyrus Hall Adams, Governor Thomas E. Dewey, Mrs. Thomas G. Evans, Buell G. Gallagher, Mr. and Mrs. Averell Harriman, Mayor Vincent Impellitteri, the Marquise de Kereset, Bishop William C. Martin, Reinhold Niebuhr, Mrs. Eleanor Roosevelt, Edward L. Ryerson, George N. Shuster, Hans Simons, John Slezak, Harold E. Stassen, Adlai E. Stevenson, Mr. and Mrs. H. Gregory Thomas, Robert F. Wagner, Jr.

ASCAP Program in Capital

During the 42nd Conference of the Inter-Parliamentary Union, assembling lawmakers from many countries of the free world, in Washington, D. C., a group of works by members of the American Society of Composers, Authors and Publishers was presented at a dinner in the Shoreham on Oct. 12. Several hundred delegates heard a program ranging from blues songs to excerpts from operas by Menotti. Among those appearing were Patricia Neway, Earl Wrightson, Jeanne Gibbons, Jane Pickens, singers, and Mario Braggiotti, pianist. Arthur Schwartz, composer, was master of ceremonies. Other composers represented were Louis Alter, Harold Arlen, and W. C. Handy.

Margaret Stern with Miami Orchestra

Margaret Stern, pianist, was soloist in the Saint-Saens Concerto in G minor with the Miami Summer Symphony in Miami Beach Auditorium under Dr. Modeste Alloo. Her encores were Massenet's Elegie, the Revolutionary Etude of Chopin, and her own Lullaby.

Warfield in Hanson Ode

William Warfield sang on Oct. 13 in Rochester, N. Y., his home town, as soloist with the Rochester Philharmonic Orchestra, performing Howard Hanson's Centennial Ode, launching centennial celebrations for Rochester University. Warfield is an alumnus of both the university and the affiliated Eastman School of Music.

MUSIC IN A MOUNTAIN SETTING

AT ASPEN FESTIVAL . . . Vitya Vronsky and Victor Babin, duo-pianists, playing in a concert at the Tent-Amphitheatre in the Colorado resort. Following their activity at the Aspen Institute and Festival, as performers, teachers and in the case of Mr. Babin as director of the Music Institute, they will embark on a concert tour beginning Nov. 11 in Washington, D. C., as soloists with the National Symphony, and extending coast to coast in the U. S. and Canada. In the spring they will tour Europe and revisit Israel for the third time. Mr. Babin's new Trio for violin, cello and piano will be given its world premiere on Oct. 28 in Chicago by members of the Fine Arts Quartet, with the composer at the piano.

N. Y. City Opera Launched With Rossini's Cenerentola

The New York City Opera opened its season on Oct. 9, making a wise choice from its repertoire of Rossini's La Cenerentola, a work that established itself last year in this company's version as good opera, good theater—and good box office.

All three characteristics were in full evidence. There was an enthusiastic, capacity audience. The production is, if anything, better this season than last, added smoothness having come from numerous performances. The singers are gaily and tunefully at home in the Rossinian pyrotechnics of the arias and ensembles and the swift "patter" passages that, for challenge to diction, would daunt a Gilbert and Sullivan expert.

Joseph Rosenstock held the baton over the familiar protagonists—Frances Bible, in the title role, gracious in voice and appearance and brilliant in her vocal *tour de force* at the end; Laurel Hurley and Edith Evans as the unlovely sisters, deft in comedy and tuneful in voice, especially the former whose coloratura arias won her an ovation. The splendid male contingent included Richard Manning (Don Ramiro), George Gaynes (Dandini), Richard Wentworth (Don Magnifico) and Arthur Newman (Alidoro). Mr. Gaynes as the masquerading valet proved a comedian worthy of the best *opéra-bouffe* tradition, and seemed thoroughly to enjoy his evening's holiday from his Broadway assignment in Wonderful Town.

Habitués in the audience were obviously waiting for the take-off on classic ballet in the wedding scene. Applause and anticipatory laughter greeted the dancers as they appeared, and Felisa Conde and Glenn Tetley and their supporting group repeated last year's spirited satire. The elaborate and gay settings and costumes played an important part in the success of the evening.

Altogether, the New York City Opera's season was off to a fine start. M L. S.

Coffee Concerts Planned

The Philadelphia Coffee Concerts committee, a non-profit group, is presenting the Stringart Quartet in four informal Sunday evening programs at the Garden Terrace of the Benjamin Franklin Hotel in that city. The quartet, all members of the Philadelphia Orchestra, includes Jacob Krachmalnick and Irwin Eisenberg, violinists, Gabriel Braverman, viola, and Hershel Gorodetsky, cello. Analytic comment will be made by Arthur Cohn, director of the Settlement Music School, composer and musicologist. Dates for the series are Nov. 22, Jan. 10, Feb. 28 and April 4.

Virginia Byrne's Voice Classes

Virginia Byrne, one of the foremost voice specialists in the West, with studios in Los Angeles, teaches singing in all its branches, from the beginnings of tone production to the development of the art of the professional. Miss Byrne received her own training in both the United States and Europe, and, in addition to her many years of maintaining private studios, has taught voice culture in leading institutions of learning in the West.

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Coast Al Fresco Music Hailed

By C. Sharpless Hickman

LOS ANGELES.—Despite its wide fame, Hollywood Bowl is by no means the sum and substance of Southern California's summer musical fare. Nor may the competing Greek Theatre attractions presented by James Doolittle, nor Edwin Lester's usually scintillant light opera productions for the Los Angeles Civic Light Opera Association, be said to monopolize the rest of the "off season" load. This year that term "off season" has been deserving of very large quotation marks; no critic could tell when last spring's season merged into summer, nor when our fall season started, so blurring is the overlap. In summer Southern California moves along musical trails to the sea, to the mountains, to anywhere an impresario will pitch a tent or use a natural-acoustics dell for a concert or a production. Music even goes to the race track.

For the second season the pops concerts given by the Pasadena Junior League at Santa Anita Park—the home of America's outstanding winter racing meet—lured an average of 4,000 Pasadenans and their friends to hear the music of a crack orchestra led by Dave Rose. Featuring the singing of Lucille Norman, Martha Tilton and Rhonda Fleming, the trumpeting of Rafael Mendez and the glossy keyboard pyrotechnics of Carmen Cavallero, these pops programs have been nationally televised. The management followed the Boston "Pops" tradition of serving food and drinks during the concerts. This project arose largely from the urging of Charles Perlee, for a dozen years the community-spirited music critic of the Pasadena Star-News.

Redlands Bowl Concerts

Less informal but really more folksy have been the Redlands Bowl series which Mrs. Grace Mullen and her Redlands Community Music Assn. have presented for more than three decades at the Procellis in the heart of the city 60 miles to the east of Los Angeles. Features of this summer's Tuesday and Friday programs (open to the public without charge, though a voluntary collection is taken) were appearances by duo-pianists Bartlett and Robinson; soprano Dorothy Warenskjold; film singer Tito Guizar; contralto Carol Brice; the Metropolitan's new soprano, Jean Fenn; pianist Lili Kraus; folk-singers Marais and Miranda; violinist Camila Wicks; and scores of outstanding young local artists, some of whom will undoubtedly be heard from on a national scale in seasons to come. The family feeling of these programs—especially the Tuesday night preceding community sings led by Hugo Kirchhofer—is a treat to the critic accustomed to the usual formalized concert. The audiences there are warm, and appreciative.

At Santa Barbara's two summer series, events were more formalized. The American Field Service Committee's scholarship program was boosted by the Montecito Festival at the Santa Barbara Biltmore Hotel, where the Paganini String Quartet played the entire cycle of Beethoven quartets in a series of programs given in a medium-size ballroom with excellent acoustics. The group was noteworthy in its performances of the Rasoumowsky quartets and the earlier works, but seemed less noteworthy in their ability deeply to penetrate the later scores. Concert performances of Don Pasquale and The Marriage of Figaro were also led by Wolfgang Martin, formerly associated with Carl Ebert at U.S.C.

Other Festive Series

The Music Academy of the West's concert series at Santa Barbara's Spanish-styled old Lobero Theatre presented Gyorgy Sandor, pianist; Louis Kaufman and his wife, Annette, in a program of violin and piano sonatas; a quartet program with Kaufman, violist Sanford Schonbach, cellist Gabor Rejto and pianist Emmanuel Bay; a recital by Dorothy Warenskjold and programs by the Music Academy Orchestra and student soloists under Dr. Richard Lert.

ELINOR REMICK WARREN, l. (Mrs. Z. Wayne Griffin), composer, boards a plane with her young daughter, Elayne Griffin, and her mother, Mrs. James G. Warren, for a vacation. They visited Colorado Springs, Denver and Santa Fe before returning to Los Angeles.

At San Diego, Robert Shaw gave a series of programs culminating in a concert with Lukas Foss as piano soloist and a presentation of Beethoven's Missa Solemnis. . . . At La Jolla Nikolai Sokoloff's Music Arts Association chamber orchestra shared summer billings with outstanding Southern California artists. . . . The Music Arts Society of Santa Monica again joined forces with the City of Santa Monica to present a series of evening programs of popular character —including dance and operetta events— at the lovely Open Air Memorial Theatre on the grounds of the Junior College. . . . And at Idyllwild, in the San Bernardino mountains, the Idyllwild Arts Association had a series of concerts, arts forums and other events which included the premiere of an operetta by Josef Marais, the folk-singer, titled African Heartbeat, which skillfully used his settings of native and Boer folk music as its thematic base. . . .

Kismet as Musical Play

The Los Angeles Civic Light Opera Association's major original presentation this summer was Kismet, a fanciful Arabian Nights tale, with Alfred Drake as its hero and Doretta Morrow as his romantic partner. Based on the malleable music of Alexander Borodin, and sumptuously set and costumed, it was a popular success, although it seems somewhat unsophisticated fare to make a long stand on Broadway. Like Song of Norway, originally another local production, it will undoubtedly find easier and consistently-rewarding going on the road. Arthur Kay, its vitalizing conductor, was responsible for the ear-appealing orchestrations and arrangements.

The Greek Theatre wound up its season with a sold-out one night duo-recital by Alicia Markova and Oleg Tupine, with Robert Zeller competently conducting standard orchestral selections necessary to give the two dancers adequate "breathers" between their numbers. Markova was in exquisite form, with Tupin superb as her supporting partner. A gay, well-attended two-week run of Pal Joey, with Harold Lang and Carol Bruce and many of the New York cast of the revived musical, ended James Doolittle's phenomenally successful season.

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San Francisco Opera Series Inaugurated

SAN FRANCISCO. — The 1953 San Francisco Opera season included in its first week a scenically impressive performance of Mefistofele by Boito, given both on the opening night and on the following Sunday matinee. Nicola Rossi-Lemeni in the title role made as towering an effect on listeners as he did last year, both vocally and in his acting. Jan Peerce gave to the rather colorless role of Faust some brilliant tonal lustre in his few arias. Licia Albanese as Margherita excelled particularly in her second act duet passages with the tenor; hers was an appealing characterization. Virginio Assandri was a capable Wagner. A newcomer to the cast was Beverly Sills as an Elena of exquisite voice and personal beauty. Other roles were assumed by June Wilkins, as Marta; Margaret Roggero as Pantalis, and Caesar Curzi as Nereo. Fausto Cleva led the performance with a practised skill. The stage direction of Armando Agnini had many fine points, and the chorus trained by Kurt Herbert Adler was superb. The elaborate settings introduced last year were again a strong feature, and the mass movement of the Brocken scene was stirring.

In the next evening performance of La Boheme, Dorothy Kirsten made Mimi a figure of glamour and substantial voice, if she was not too deeply touching in her enactment. David Poleri as Rodolfo sang with ease and knowledge of the role, being one of the finest young tenors to be heard here. Lois Hartzell was a flirtatious and animated Musetta. Cesare Bardelli was dependable as Marcello, and in other roles fine character effects were achieved by George Cehanovsky, Italo Tajo, Salvatore Baccaloni, Max Lorenzini, Colin Harvey, Caesar Curzi and Thomas Hoval. The conductor was Glauco Curiel, and the opera was staged effectively by Carlo Piccinato, with fine choral direction by Adler.

Various changes have been necessary in the opera schedule. La Boheme replaced Otello, because of Mario del Monaco's absence. Mr. Poleri was engaged to sing also as Don Jose and Alfredo. Manon Lescaut was superseded by Traviata, with Miss Kirsten as Violetta. Claramae Turner took over the title role in Carmen in place of Giulietta Simionato, who had been announced for that role. Other performances of the series will be reviewed in a subsequent issue.

The late director of the company, Gaetano Merola, was memoralized in the Standard Hour broadcast on Sept. 20, when the San Francisco Opera orchestra was conducted by Karl Kritz, and Dorothy Kirsten and Brian Sullivan were the soloists in excerpts from operas beloved by that maestro.

Concert Plans

Meanwhile there have been announcements of some of the events for the season under other auspices. Paul Posz, managing director of the California Civic Music and Arts Foundation, will present a series at the Opera House including Leonard Warren, Oct. 27; the Guard Republican Band, Nov. 4; Sadler's Wells Ballet, Dec. 2; Helsinki University Chorus, Dec. 14; Agnes de Mille Dance Theatre, Jan. 1; Claudio Arrau, Jan. 19, and Marian Anderson, Feb. 16.

The Spencer Barefoot Celebrity Concerts fall and winter series at the Veterans Auditorium opens with a program by Lotte Lehmann and co-artists, Oct. 24; and will later present the Quartetto Italiano; Jean Destiné Dancers; Georgia Laster, soprano, and Donald Gramm, bass-baritone; Joseph Szigeti; Rudolf Firkusny; Anna Russell; and the Jose Limon Dance Theatre.

The New Pacific Grand Opera Company will give a Spring Festival at the Opera House, March 2 to 19, presenting Tosca, Traviata, Carmen, Boheme, Madame Butterfly, Cavalleria and Pagliacci. Campbell McGregor is president of the company; Dario Shindell, general director; Anton Coppola, conductor; and Glynn Ross, stage director.

Pacific Coast Jottings

Yalta Menuhin and the American Art Quartet gave the third musicale of the Los Angeles Patrons Committee for Ojai Festivals on Sept. 26 at the home of Dean Mary K. Thomasset; the fourth musicale, presenting Joseph Schuster, with Howard Wels at the piano, also will be held at this residence. . . . Thirty city-sponsored choruses administered by the Los Angeles Bureau of Music have resumed their season activities, the units ranging from choruses designed for young children with little or no musical experience to older groups which perform choral masterpieces. . . . A fashion show, featuring 23 leading West Coast designers, was held on Oct. 4 by the Music Academy of the West at the Santa Monica estate of Mr. and Mrs. Horace Heidt, to raise money for the academy's scholarship and building fund. . . . Jan Gbur, bass of the San Francisco Opera, married Dolores Hecht, singer of New York, at City Hall in the California city.

Movies and Musicians

Frank Skinner is a big, bluff, greying Irishman who looks as though he might be type-cast as a football coach or a kindly police sergeant. He is typical of a hundred or so craftsmen who are responsible for a good part of the emotional impact of our movies—the film composers. Only a name on a fast-flashing list at the beginning of a picture, each can effect the continuity of mood as much as can a photographer, writer or director.

In the last three years Skinner has scored the huge total of 24 pictures, or eight a year. And he has been in the business 17 years—all of them with one studio, Universal. He came into the trade as an arranger for Deanna Durbin's songs in her early pictures after having been responsible for some 75 per cent of the arrangements of top tunes for Robbins Music Co. Born in Illinois and a graduate of the Chicago Musical College, he was the author of a book on "pops" arranging which was a virtual bible 20 years ago.

Ask some of his confreres about Skinner and you will hear three words repeated again and again—"practicality," "versatility" and "reliability." Perhaps that is why he has been a composer-arranger-conductor on Universal's staff for 17 years. Such craftsmen are hard to replace.

Few of his films are particularly noted for their music. For one thing, he is not one of those who makes extractions or arrangements of his scores for concert use. For another, many are the type of pictures which come under the heading of situation comedies, "B" melodramas, etc., and which would be important musically only were they to lack the support which Skinner's adroit music provides their themes and action. And then they would be ill-noted. Typical of such pictures, which need music badly but do not emphasize it, are the early Francis

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the Mule films, Mississippi Gambler, Thunder Bay, Wings of the Hawk and such outstanding comedies as Harvey and The Egg and I.

More telling in their use of music have been Naked City, the remake of Back Street, Because of You and particularly Smash Up and Tap Roots. The latter, in which music was almost continuous throughout, is the basis for Skinner's only major extraction and publication of his film music for concert use —an 18-minute tone poem by the same name which has been recorded by the University of Illinois band and played by many other groups throughout the country.

From this list of films—ranging from farce and domestic comedy through historical and domestic drama to psychological films such as Smash Up—it will be seen why Skinner is tabbed versatile. His next will be a remake of one of the greatest tear-jerkers of the mid-thirties —Lloyd C. Douglas' Magnificent Obsession.

• • •

Victor Young's next score will be for the Danny Kaye picture, Knock on Wood, a musical spy story. Dimitri Tiomkin's next will be for Owen Crump's Korea, which will be so realistic as to be classed as almost a semi-documentary. Both will be released by Paramount.

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An exhaustive listing of American film scores has been compiled by Clifford McCarty in the paper-bound volume, Film Composers in America: A Check List of Their Work, privately published and distributed by John Valentine, 415 East Broadway, Glendale 5, Calif. The book lists original scores and arrangements, adaptations and orchestrations by 160 composers for more than 5,000 films. Short subjects, documentaries, industrials and experimentals are listed, as well as full-length commercial releases. This valuable guide for the film and music researcher has introductory notes on film music written by Lawrence Morton, arranger-critic, who is program director of Los Angeles' Evenings on the Roof. C. S. H.

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MUSICAL JOTTINGS

Toscanini, in an interview given recently in Italy, before his return to the U. S. to resume the baton of the NBC Symphony Orchestra, was quoted as saying this would be his last season for appearances on the concert platform. . . .

A series of chamber concerts marked the 35th anniversary of the founding of the Pittsfield, Mass., Festival at South Mountain in September, honoring **Mrs. Elizabeth S. Coolidge,** who attended the final concert (a modern program of works by **Stravinsky, Hindemith** and **Respighi,** two of which won Coolidge Foundation awards). . . . The Lyric Theatre, Baltimore, refused a booking for a recital by **Marian Anderson,** sought by the Baltimore Fellowship, Inc. . . . The International Stalin Peace Prize for 1952 presented a medal to **Paul Robeson.** . . . **Everett Lee** conducted an orchestra of 53 musicians in a Louisville, Ky., concert. . . . The **Quartetto Italiano** played Busoni's Quartet in C, op. 19, probably its U. S. premiere, in a series of concerts at the Kaufmann Auditorium, N. Y. . . . **John Newman,** a messenger for 54 years at the "Met," died recently, having served since the days of **Grau.** . . . A divorce was granted to **Katherine Jaffe Kurtz** from **Efrem Kurtz,** conductor, in Reno. . . .

Prokofieff's ballet, The Stone Flower, is being prepared for its first presentation by the Moscow Bolshoi Theatre troupe, according to a recent dispatch, which states that, after a long interval, music by **Debussy, Ravel, Franck, Richard Strauss** and **Wagner** will be included in concerts there this season. . . . **Menuhin** dedicated a performance of **Beethoven's** Violin Concerto at the Edinburgh Festival to the memory of Jacques Thibaud, who died recently. . . . The world premiere of a Sinfonia for Orchestra by **Charles Hamm,** young American composer, will be given by the Cincinnati Symphony, under **Thor Johnson;** also U. S. first hearings of **Harald Saeverud's** Galdreslatten, Aubade by **Marescotti,** and **Mozart's** "Lodron" Concerto in F for two pianos, to be played by **Vronsky** and **Babin.** . . .

The Artists Series in the Governor's Palace at Williamsburg, Va., opened on Oct. 6 with 18th century music performed by **Howard Boatwright, Luigi Silva,** and **Quincy Porter,** all of Yale faculty; **Helen Boatwright,** soprano; **Lois Porter,** violin, and **Arthur Rhea,** local pianist, harpsichordist and town music consultant. . . .

Chosen as soloist in an official celebration honoring **Paganini** by that virtuoso's birthplace, Genoa, **Zino Francescatti** on Oct. 12 played in a concert in the Tursi Palace on a Guarnerius violin of the master taken from the local museum, and broadcast internationally; he was also heard in a concert at the Opera House there on Oct. 10. . . . **Rose** and **Otilie Sutro,** pianists, have established a Sutro-Wednesday Club Room at the Maryland Historical Society, Baltimore, in memory of their late father, **Otto Sutro,** who founded the club. . . .

Congressman **Charles R. Howell** of N. J. in a letter to **President Eisenhower** urged that he appoint as U. S. Commissioner of Education "someone thoroughly alive to the situation facing our liberal arts schools". . . . **Benno Moiseiwitsch** arrived in Canada on Oct. 3 to begin a coast-to-coast tour of the Dominion and the U. S., after two years' absence. . . .

With her husband, **Robert Schuler,** and their daughter Heidi, **Patrice Munsel** spent the summer in Italy, making a TV film series about an American couple vacationing in Italy. . . . **Rosalyn Tureck** will give a special lecture-recital course at Columbia University this season on Form and Interpretation in the Music of Bach. . . . **Anna Russell,** musical comedienne, breaks a North American tour of 65 engagements (also visiting Hawaii and Bermuda) to make her only N. Y. concert appearance this season at Carnegie Hall, Nov. 27. . . . The British musical film, **Gilbert** and **Sullivan,** based on the lives of the noted pair and including many scenes from the operas sung by the D'Oyly Carte Company, opens at the Bijou Theatre, N. Y., Oct. 27. . . .

Rudolf Bing, back from a summer trip to Europe, reported that operatic activity there has reached pre-war proportions, but that the vocal standards "are not comparable to those at the Metropolitan". . . . An all-industry system of compatible color TV was delayed by a suit opposing approval of it by the Federal Communications Commission, an action brought by **Ulisses A. Sanabria** and his company, American Television, Inc. . . . The City Symphony auditioned instrumental and vocal artists Oct. 9. . . . **Richard Arnell,** British composer, arrived on Sept. 19 for a month's visit in this country, his itinerary to include New York, Los Angeles, Detroit and Toronto. . . . **Charles L. Wagner** is sending on tour a new production of Il Trovatore, marking the centenary of that work. . . . In memory of **Franz Lehar,** a concert of his music will be given at Town Hall, Oct. 16, including the first N. Y. hearing of his operetta Frasquita. . . . **The Marquis de Cuevas** and his wife, sponsors of the ballet company bearing his name, gave a $100,000 party at their Riviera estate. . . . **Helen Tamiris** staged the ballets for the musical, Carnival in Flanders. . . . **Ricardo Odnoposoff,** violinist, following appearances at the Bergen Festival, writes that he played at Ostend, the Belgian seaside city, in the newly built Casino, seating 2,500, before going on to Scandinavia, Holland, Switzerland, Austria and West Germany for a total of 40 engagements. . . . **Robert Arnold** has succeeded the late Andrew Tietjen as associate organist of Trinity Church, N. Y. . . .

. . . A new opera, Dr. Jekyll and Mr. Hyde, by the American composer, **Frank D. Fragale,** was premiered in Berkeley, Cal., by the Opera Workshop of that city, conducted by **Earl Bernard Murray,** and with **Myron Way** in the double title role. . . . **Ernest Ansermet,** Swiss conductor, is marking his 70th birthday anniversary on Nov. 11; he is scheduled to come to the U.S. in January for a three months tour of guest conducting. . . . **Ferenc Fricsay,** who will be a guest conductor with the Boston Symphony Orchestra, arrives in N. Y. on Nov. 1. . . .

Wilma Lipp, coloratura soprano of the Vienna State Opera, will appear in the U. S. for the first time in October and November of this year, giving a number of recitals during her six weeks' stay. . . . A film based on the life of **Richard Tauber** is being made in Austria with **Rudolf Schock,** Vienna Opera tenor, in the role of the late singer, and the Vienna Symphony accompanying. . . .

Edgartown, Mass., gave its 20th anniversary series of concerts in August, under the direction of **Otto van Koppenhagen,** those appearing including **Jeanne Mitchell,** violinist, and **Leopold Mannes,** pianist. . . . Ventnor, N. J., held its sixth annual Summer Music Festival, three programs being launched with a recital by **Eugene Conley,** "Met" tenor. . . . Abingdon, Va., was the scene of the fifth Virginia Highlands Festival, from Aug. 1 to 15, including an illustrated History of Music lecture series by **Ludwik Sikorski.** . . .

Thomas Scherman, conductor of the Little Orchestra Society, entering its seventh season this fall, announces that all members of the organization will receive benefits of the Federal Social Security Plan, the New York State Unemployment Plan, and the Workman's Compensation Plan.

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NEW PUBLICATIONS

Critical Analysis of Figaro

Mozart's Le Nozze di Figaro, a critical analysis by Siegmund Levarie (University of Chicago Press, Chicago, Ill., $5.00) is a detailed objective study of the Mozart masterpiece. The author, who has produced and conducted Mozart operas, was formerly a faculty member of the University of Chicago where a graduate seminar under his guidance provided the foundation of this book. (Subsequently he became Dean of the Chicago Musical College.)

The value of the study goes far beyond consideration of the subject matter involved. If we study the atom, we study the universe: if we study Mr. Levarie's microcosm we are helped to understand the macrocosm of music itself. It is true, as the author says, that the best reader of this book will be the expert. But it can also serve a more extended purpose of introducing the lay listener to the subtleties of a true appreciation of music. We must admit the sad truth that most concert-goers in America listen to music from an almost childishly naive level. The considerations that provide so much pleasure for the more experienced listener are considered downright humbug by the symphony patron who "knows what he likes." Pity it is that the listener who needs this book most will read it least, for it demands concentration and study of the score as the points are made one by one. The author shows how all the play and interplay of the opera are expressed in the language of music, how the music serves at once as the conscious and unconscious mind of the proceedings on stage. A proper review of this book would take almost as much space as the book itself. Suffice it to say that any person who has studied it properly must feel nothing but gratitude for the scholarship and intuition that have produced such altogether notable results. J. W.

New Music

String Orchestra: Danzas de Panama, by William Grant Still. These four Caribbean dances are based on Panamanian folk themes collected by Elisabeth Waldo. The score is adaptable for either string quintet or orchestra. The sections Tamborito and Cumbia are of Negro derivation, while the Mejorana and Punto have rhythms recalling the zapateo (shoedance) and paseo (promenade). Most vivid is the Cumbia y Congo, climactically exciting, but all the dances interestingly imitate the native instruments, including drum effects. Not too difficult, though rhythmically exacting. Southern Music Publishing Co., N. Y. Full score, $2.75; set of parts $4.25.

Contralto and Orchestra: The Enchantress, scena by Arthur Bliss, words adapted from the second Idyll of Theocritus by Henry Reed. A powerful dramatic aria lasting 17 minutes, and voicing the feelings of a woman deserted by her lover. She calls upon sorcery to bring him back, with mounting passion recalling her scenes of happiness. There is a refrain, "Oh, magic wheel, oh stay his footsteps, Draw nearer to my house the man I love."

A singable style of declamation predominates. Range is from A flat to G (optional F). The dedication is to Kathleen Ferrier. Novello, London. H. W. Gray Co., N. Y. 6 shillings.

Clarinet and Piano: Two Lyric Pieces, by Edward Lewis. These are slight and rather wistful numbers of a few measures each, the first an Andante dedicated to the composer's parents, the second, an Andante with Motion, to his parents-in-law. Not difficult and with an interesting *triste* coloring. Mercury Music Corp., N. Y. 60c.

Musical Play: Cumberland Fair, libretto by Arnold Sundgaard, music by Alec Wilder, subtitled "a Jamboree," is a 25-minute musical play of simple sort, with two scenes. There are six characters, Ben, Billy, Reuben, Phoebe, Polly, Four Barkers, also a chorus. The story is a lively one about country youths and girls attending the fair, the various rivalries for affections, and other atmospheric matters. The background is well drawn, the singing lines are simple and the speaking roles are pleasing, natural, and with a strong ingredient of folksy humor. This makes an excellent curtain raiser, for school or other productions. The present edition is a piano reduction, but orchestral parts are in preparation. Hollis Music, Inc., N. Y. Vocal score, $3; chorus parts, each 60c.

Voice and Piano: Two songs by Richard Hageman are All Paths Lead to You, to a lyric by Blanche Shoemaker Wagstaff, a brief number with a soaring vocal line over arpeggio accompaniment, for high voice (F to B flat), and Sleep Sweet, with words by Ellen Huntington Gates, which might be used as a motto for any guest chamber, as they stress the wish that one "sleep sweet within this quiet room"; the music is simple, tuneful and has a broad close on "Goodnight." Range, E flat to B flat. Midsummer, by Annabel S. Wallace, words by Marchette Clute, is a two-minute number beginning "Like a shield the water lies, Hot and blue beneath the skies" and ends on a whimsical note. Singable; low voice, C to D. 60c each. Galaxy Music Corp., N. Y.

Orchestration Workbook: Basic Orchestration Manual and Workbook, by Dr. Lyle Downey, head of the Department of Music, and Harold Johnson, Associate Professor of Music, both of San Jose State College, contains a textbook propounding 54 problems in orchestration. It gives a great deal of lore concerning the ranges of orchestral instruments, and instructions for preparing scores. The exercises include arranging from small to large orchestral score, etc. The large-size workbook has pages devoted to each problem, the first few measures of the piece being given, and blank staves being provided for its continuation. This workbook may be submitted in classes with the student's exercise. One of the most practical examples of such a basic course in orchestration, the book deserves to become popular in colleges and conservatories. (Wm. C. Brown Co., 915 Main St., Dubuque, Iowa. $3.75 each.)

Voice and Piano: The Call, and Epitaph, two songs on fifteenth century texts by Ned Rorem, are striking, brief numbers, each a page, with poetic words and musically modal style. General ranges are from middle D to E. Elkan-Vogel Co., Phila., Pa. Both, 60c.

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DOWN PUBLISHER'S ROW

Georges Auric, following the success of his song from Moulin Rouge, is working on a new serious score for two pianos which will be performed by Gold and Fizdale, according to word received from Ned Rorem, American composer. Mr. Rorem spent the summer with Mr. and Mrs. Auric at Hyères in Southern France, and is writing a new Piano Sonata; also some choral music for Boosey & Hawkes. . . .

George Kleinsinger's Short Symphony will be given its world premiere on Nov. 24 by the Nashville (Tenn.) Symphony conducted by Gus Taylor.

To celebrate the 125th anniversary of Franz Schubert's death (Nov. 19), the Vienna Symphony Orchestra under V. Q. Plasser, plans a concert performance of his opera Alfonso und Estrella, in December. The work was produced in Weimar in 1854, conducted by Liszt, and at the Vienna Court Opera in 1882. . . .

The Fondation Maurice Ravel is publishing a hitherto unknown song by that composer, Un grand sommeil noir, an early work (1895), written to a text by Verlaine, with the firm of Durand in Paris. Roland-Manuel drew the song from a sketch by Ravel. . . . The jury for the composition contest of 1953 held in Brussels by the Concours Reine Elisabeth de Belgique has chosen 12 out of the 439 orchestral works submitted. These will be performed by an orchestra between Dec. 8 and 11, and the winning works chosen. . . . Wanda Landowska, the eminent clavecinist and editor of music for that instrument, has been given an honorary Doctor's degree by the Hartt School of Music. . . . Ernest Bloch's Sinfonia Breve will be given its American premiere on Nov. 26 and 28 by the Cleveland Orchestra under George Szell. The world premiere of Forever Young, a Ritual for Voice and Orchestra, by Herbert Elwell, with Marie Simmelink Kraft as soloist, will be given by the same forces on Oct. 29 and 31. . . .

The Hartford Symphony Orchestra, under Fritz Mahler, will give three American premieres this season—Kabalevsky's Concerto for Cello and Orchestra, played by Samuel Mayes, first cellist of the Boston Symphony; Prokofieff's Suite No. 2 from the ballet Cinderella; and the Overture to a Puppet Play by Sven Erik Tarp. . . .

A catalogue titled American Symphonic Works in the ASCAP Repertory is to be issued by that organization soon. It will include all orchestral works in the ASCAP list which have had "live" performances by groups between 1948 and 1952, inclusive, and will contain about 837 scores by 180 composers. The book will be distributed to symphony orchestras holding licenses from the Society and a selected group of music schools and libraries, but will not be for sale. . . .

The American premiere of Antiqua Hungarica by Jeno Takacs was given by the Cincinnati Conservatory Symphony, conducted by Paul Katz of the Dayton Symphony, at a Wise Memorial Concert. Mr. Takacs is a member of the Piano Artist Faculty of the Conservatory. His work was world-premiered in 1942 in Budapest under Ernest Ansermet. . . .

The Hans Kindler orchestral library has been donated to the Public Library of the District of Columbia, Washington, D. C., by a New York donor who prefers to remain anonymous, it is announced by Harry N. Peterson, Librarian. The collection consists of some 1,500 pre-classic, classic, Romantic and modern orchestrations, songs and scores, many out of print. It is available for free circulation to orchestras and other groups as a memorial to Dr. Kindler. . . .

The Whirlwind, new opera in English, with libretto by Robert Earl Hague and music by Alma Grayce Miller, was premiered on Sept. 24 and 25 at Washington-Lee Auditorium, Arlington, Va., under the auspices of the newly founded Opera Sponsors of Virginia. . . .

Johan Franco has just finished his Fifth String Quartet. Mr. Franco's Prelude and Toccata for Carillon was played on Sept. 6 by Charles Chapman on the Singing Tower of Luray, Va.

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Panvini-Rice Artists Active

Although the Panvini-Rice Vocal Studios are comparatively new in New York, their students are active in the city and on tour. Marylin Hardy, mezzo-soprano, is appearing in the New York City Center production of Oklahoma. She also has sung with Phil Spitalny's All Girl Orchestra, toured with the Servel Advertising troupe, taken part in the Eidephore demonstrations, and sung at the Roxy Theater. Harriet Lorraine, another mezzo-soprano from these studios, has returned from Florida where she had a part in 20th Century's motion picture Underneath the Twelve Mile Reef, done in Cinescope with J. Carol Naish, Terry Moore and Bob Wagner. Also featured in the Eidephore demonstrations, and for twelve weeks at the Roxy, was Greta Thormsen, soprano. WHOM's Stars of Tomorrow contest was won by Renova Melody, soprano. Vicki Panvini, Phylis Horwitz and Ardith Brown, sopranos, have appeared on this program.

Richard McClanahan's Plans

Richard McClanahan returned to New York on Sept. 15 to resume teaching at his studio in Steinway Hall, and to direct enrollment activities at the Riverdale School of Music. On Oct. 24 he will appear in a panel discussion at the 15th annual institute of the Griffith Music Foundation, Newark, N. J. Under the same auspices, on Nov. 2 he begins six lecture classes for piano teachers in the Griffith Auditorium. Mills Music is bringing out a new series of study-editions by Mr. McClanahan, consisting of early keyboard classics. The first is C. P. E. Bach's Solfeggietto, the second, Presto by Pescetti, and others are in preparation.

Baldwin-Wallace Plans Concerts

BEREA, OHIO — The Baldwin-Wallace Conservatory of Music, Cecil W Munk, director, announces the following concerts and recitals by members of the faculty and student body for the fall quarter: Oct 18, Dr. Farley K. Hutchins, organist; Oct 25, George Poinar, violinist; Nov. 1, William Hebert, flutist; Nov. 8, B-W Symphony Orchestra, James Lerch, conductor; Nov. 22, Esther Pierce, cellist; Dec. 6, annual Christmas concert by the B-W A Cappella Choir, Varner Chance, conductor, and the B-W Symphony under Mr. Lerch. All these events take place in the Kulas Musical Arts Building.

Mannes College Additions

Mannes College of Music has added to the faculty—Paul Doktor, viola; Giovanni Mule, voice; Robert McGinnis, clarinet; and Hugh McElenhy, children's workshop. Martial Singher of the voice faculty has joined the opera department as a stage director, and the opera department staff includes Carl Bamberger, musical director; Ralph Herbert, stage director; Richard Rychtarik, scenic advisor; and Paul Berl and Otto Guth, musical assistants.

Minneapolis UNESCO Conference

"America's Stake in International Cooperation" was the subject of a National Conference held in Minneapolis, Sept. 15 to 17, by the National Commission for UNESCO, aided by a local sponsoring committee. Among the groups represented was the Music Division, Library of Congress, its subject being Music and International Cooperation.

Juilliard Opens 49th Year

The opening of the 49th academic year of the Juilliard School of Music took place on Oct. 7 with Convocation Ceremonies in the school's Concert Hall.

Faculty members and students heard William Schuman, Juilliard's president, in welcoming remarks. Mr. Schuman introduced two speakers, Dr. Harold Gray, former president of Bard College, now chairman of the School's Department of Academic Studies, and Jean Morel, conductor of the Juilliard Orchestra.

For the academic year 1953-1954, 294 scholarships have been awarded to students. With the total registration of some 580, the scholarship awards now total approximately fifty per cent of the student body.

SCHOOL AND STUDIO NOTES

A non-professional orchestra is being formed by the Juilliard School of Music through its extension division, with Emanuel Balaban as conductor. . . . The Mannes Orchestra of the Mannes College of Music, conducted by Carl Bamberger, has announced that scholarship applicants for all orchestral instruments may contact Frederick Werle, manager of the college. . . . The composers, Carlos Surinach and Dai-Keong Lee, have been added to the music faculty of the New School for Social Research, New York. . . . The Chamber Music Associates at the Brooklyn Academy of Music will again give a season including 30 workshops and 5 concerts, with the Juilliard and New Music Quartets and the Academy Trio participating.

At the Eastman School of Music, Charles Riker has succeeded Dr. Raymond Wilson, retiring, as director of the school preparatory department. Among seven new members of the teaching staff are four former Eastman students. . . . The Minneapolis College of Music announces that Rudolph Ganz will conduct three master piano classes at the college on Oct. 28 and 29, also give a limited number of private lessons. . . . Two Northwestern University music school faculty members, Traugott Rohner and Robert Mayer, are authors of a forthcoming book, Oboe Reeds: How to Make and Adjust Them. . . .

Dr. Arturo di Filippi, director of the Opera Guild of Greater Miami, who was U. S. representative to teach at the International Academy of Bel Canto, Bordighera, Italy, has returned to Miami for his winter activities. His experimental course of intensified opera training and presentation of young singers in smaller towns in Italy has resulted in Dr. di Filippi's making arrangements with opera houses in San Remo, Monte Carlo, Genoa, Milan and Rome to apprentice promising young talent from the U. S., and an agreement was also made with Dr. Giulio Confolonieri, director of La Scala Opera School, offering opportunity for American students to compete for scholarships for La Scala. . . . Grete Stueckgold, former soprano of the Metropolitan, Berlin and Covent Garden Operas, and Jerome D. Bohm, for 22 years music critic for the Herald Tribune and coach and accompanist of many prominent artists, have opened an opera school in New York. . . .

Yale University School of Music is presenting five chamber music concerts, opening with a program by Bruce Simonds, Joseph Fuchs, and Luigi Silva, all of the faculty, and with subsequent appearances by the Budapest Quartet, Quartetto Italiano, Faculty Ensemble, and Amadeus Quartet. . . . Seven Fulbright scholars, all students of the Royal Opera House in Rome, sang a performance of La Boheme last month at the Experimental Opera Theater, Spoleto, Italy, an institution founded in 1946 for training of young Italian singers; this year was the first time Americans have been heard there. . . . Elsita Vidal Herzfeld, pianist residing in Buenos Aires who studied for some time with Grace Hofheimer in New York, recently appeared in the American Women's Club of the Argentine capital as accompanist in Alfred Gietzen's viola and viola d'amore recital, and in a two-piano recital with Rose Koppman. Miss Vidal Herzfeld has presented many compositions of contemporary American women composers in her radio programs.

Eugene Ormandy, conductor of the Philadelphia Orchestra, received the honorary degree Doctor of Humane Letters from Lehigh University at the 75th Founder's Day exercises on Oct. 11, in Packer Memorial Church, Bethlehem, Pa.

Nikolai Lopatnikoff and Vincent Persichetti, composers, are announced as lecturers during the coming season of Chamber Arts Events at The Catholic University of America.

CURTAIN CALL . . . Director and principals in Cavalleria Rusticana in Los Angeles, presented by the Liverette Opera Academy. L. to r., Dr. Lucia Liverette, director; Juana Miok (Santuzza), Eddy Lund (Alfio), Mrs. Lundino (special guest); Mr. Echeveste, manager of Carlos Ortega; Carlos Ortega (Turiddu); Clara Griggs, formerly of the Chicago Civic Opera (Mama Lucia); Raynelle Hughes, concert artist assisting with arias. Mr. Ortega is a former dancer who was cut off from that career by a fall. Recovering, he earned his living for a time as a motorman on the Los Angeles Transit Lines until his tenor voice was discovered. During the last three years, besides a large American enrollment, artists have studied at the Liverette Opera Academy from Hawaii, England, Argentina, Iceland, Costa Rica, Brazil, Mexico, Canada, Denmark, China, Australia, Germany, Norway and Spain.

CONTESTS AND AWARDS

The Edgar M. Leventritt Foundation announces its 15th annual competition, this year open to pianists and violinists between the ages of 17 and 25. The award, established in 1940, includes an appearance with the New York Philharmonic-Symphony and other major orchestras. The preliminaries and finals will take place in New York next spring, at dates to be announced later. Applications must be filed by Dec. 31, 1953. Blanks which set forth the qualifications and rules for the competition may be obtained at leading music schools or by writing to Edgar M. Leventritt Foundation, Inc., 30 Broad St., New York 4, N. Y.

The Florence B. Price Organ Composition Contest is offering three cash prizes for works submitted before April 30, 1954. The contest is being conducted by the Chicago Club of Women Organists. Details may be had from Mrs. Helen Searles Westbrook, 5934 N. East Circle, Chicago 31, Ill.

Marking the Coleman Chamber Music Association's 50th anniversary season, the Elizabeth Sprague Coolidge Foundation of the Library of Congress has commissioned a Trio for violin, cello and piano from Leon Kirchner, of California, to be performed on March 14, 1954, by the Albeneri Trio at one of the group's ten concerts in the Pasadena Playhouse. Previously announced were two commissions by the Coleman Association—a Quartet from Ernst Toch; a Suite for flute, viola and piano from Paul Creston. . . .

The Philadelphia Art Alliance announces the first contest for the Eurydice Chorus award to be held since 1947, which will give $300 and performance to a work for women's voices of three or more parts, a cappella or accompanied, with or without incidental solos; the composer may choose his own text. Contestants must be of American birth or naturalized citizens. Scores must be sent anonymously with composer's name in accompanying sealed envelope, no later than midnight of Feb. 28, 1954, to Eurydice Chorus Award Committee, Katherine Wolff, Chairman, c/o Philadelphia Art Alliance, 251 South 18th St., Philadelphia 3, Pa.

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The Baltimore Symphony has awarded its prize of $500 for "the best short symphonic composition by a resident of Maryland," to William Sprigg for his Maryland Portraits in Contrast. Mr. Sprigg is a teacher of organ at Hood College, and his work will be premiered by the orchestra on Dec. 16. . . .

The composition prizes established by Fabien Sevitzky last year in Buenos Aires have been awarded to the following: first prize, Astor Piazzolla for his Tres Movimientos Sinfonicos; second, C. Garcia Munoz for his symphonic poem, El Ruiseñor; third, Eduardo Ogando, for his Variaciones para Orquesta 1953. The works are being performed in the series of the LRA State Radio Symphony by Mr. Sevitzky, Willem van Otterloo, and Bruno Bandini, respectively. . . .

The annual competition for a choral work for the Ascension Day Service at the Church of the Ascension, New York, Vernon deTar, organist-choirmaster, is announced. A score for unaccompanied voices, not hitherto published or performed in public, lasting from five to ten minutes is desired. Text may be from the Bible, Prayer Book or hymnal, or other sources, if permission for publication is secured. Prize-winning work will be awarded $100 and publication by H. W. Gray Co. at royalty rate arranged with author. Entries must be mailed under nom de plume, with composer's name in sealed envelope, by March 15, 1954, to Secretary, Anthem Competition, 12 West 11th St., New York 11.

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The 1954 Thor Johnson Brass Composition Awards have extended their scope to admit composers from England and Finland as well as the U. S., Canada and Mexico. The awards have been increased to $350, first prize; $175, second; and third, $75. The first-prize work will be world premiered over a nationwide network from the Brevard, N. C., Music Festival in August, 1954, and the three prize scores will be published by Robert King Music Co. The age limit has been increased to 35, and former students of music schools as well as present ones will be eligible. Deadline for entries is March 20, 1954, scores to be sent to the Cincinnati Conservatory of Music; the committee of judges will screen the entries and the ten best will be played later by the Conservatory Brass Choir, under Ernest N. Glover, to choose the three top ones. . . .

Punch Opera is seeking a new full-length opera for presentation this season; composers may contact the director of the company, Nelson Sykes, 141 East 88th St., New York 28, N. Y. . . .

Elliott Carter, American composer, won the first international composition award at Liège, Belgium, with his String Quartet, and received a Koussevitzky Music Foundation Award on Sept. 27. The second prize went to Stanislaw Skrowaczewski, of Poland; third prize to Oscar Van Hemel, of the Netherlands. . . .

The preparatory division of the Boston University College of Music is offering scholarships to children and young people of pre-college age who are adjudged to show marked proficiency in music, with the program including instruction in theory, solfege, ear-training, musicianship and appreciation.

Farnum Notation Test Issued

The Farnum Music Notation Test, devised by Stephen E. Farnum, has been issued by The Psychological Corporation, New York, in order to aid teachers in discovering which students applying for a course in special instrumental training have the best chance for success. This ten-minute test consists of forty short four-measure melodies presented by means of a phonograph record; and for each student a four page musical score which reproduces in print the forty recorded melodies, except that one measure in each item is different either in pitch or rhythm on the score from the way it is played. The student is required to mark the measure which is different. The test is designed for grades 7 through 9.

Tenor Wins Ditson Scholarship

Ralph Farnworth, 31-year-old dramatic tenor, who has been singing in the musical Guys and Dolls, has won one of the Alice M. Ditson Scholarships at Columbia University's Workshop. A native of Gillespie, Ill., he appeared with the St. Louis Municipal Opera and in the chorus of Finan's Rainbow in New York, after three years' service in the army, and studied voice with Martino Rossi.

Bach Aria Group's Series

Under the direction of William H. Scheide, tthe Bach Aria Group of New York City will give four concerts on Wednesday evenings, Dec. 10, Jan. 6 and Feb. 17 in Town Hall and March 24 in Carnegie Hall. Bach cantatas, arias and duets will feature the programs, accompanied by orchestra, with Frank Brieff conducting the first three events and Robert Shaw the fourth. Guest artists will include Jennie Tourel, mezzo-soprano; William Warfield, bass-baritone, and the Robert Shaw Chorale.

Del Monaco Sings in Film

The voice of Mario Del Monaco is heard in seven arias in the new English-language film, The Young Caruso, which opened at the New York Theater on Oct. 12. The tenor is visually played by Ermanno Randi, with Gina Lollobrigida in the feminine lead.

Singers' Workshop Recitals

Ruth Gilbert, director of the Singers' Workshop which bears her name, will present three evening recitals in Carl Fischer Sky Room, Oct. 17, Nov. 14, and Dec. 12.

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NORTH AMERICA — FEBRUARY-MARCH, 1954

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